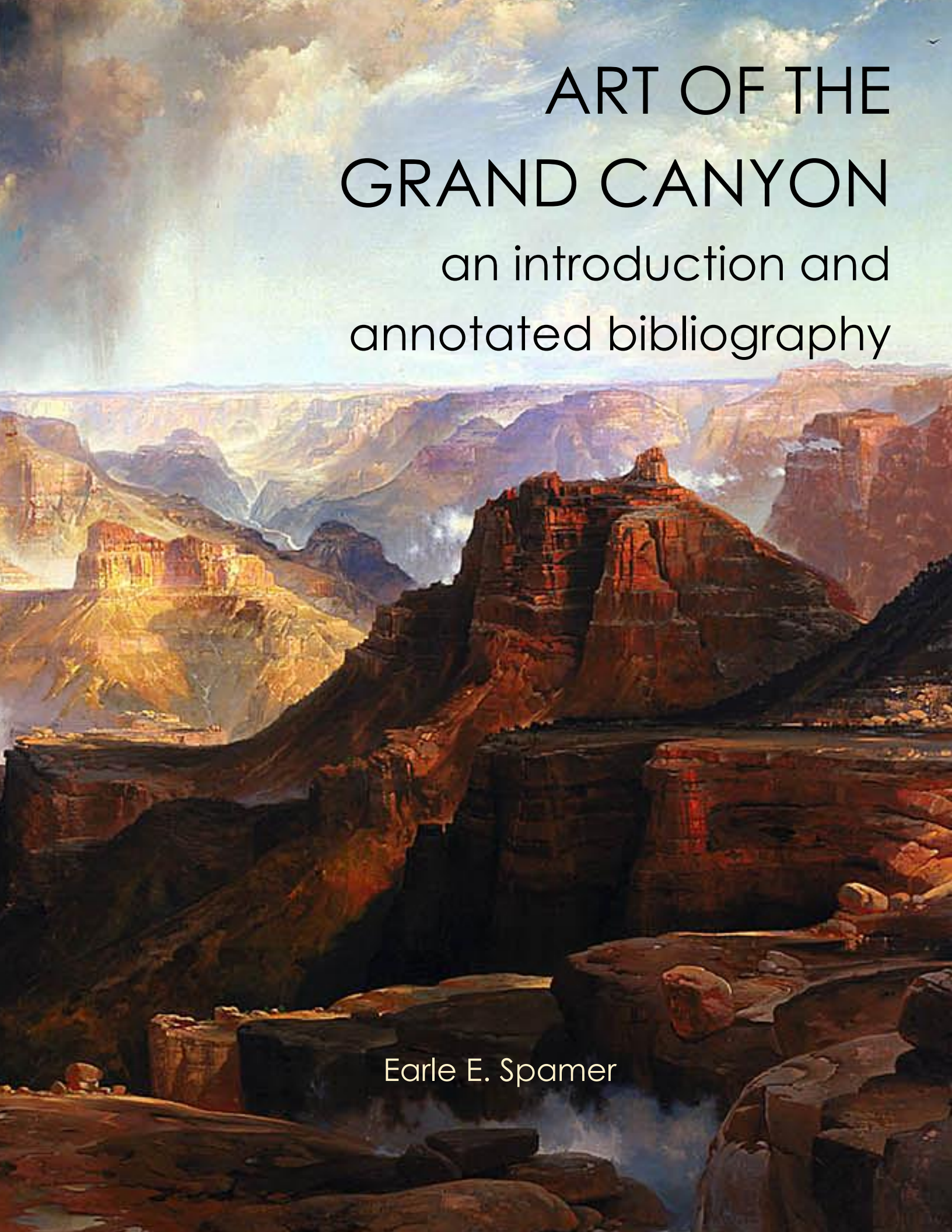

ART OF THE GRAND CANYON

an introduction and annotated bibliography

Earle E. Spamer

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Cover illustration: Detail from *The Chasm of the Colorado* by Thomas Moran. (See frontispiece.)

ART OF THE GRAND CANYON

The Chasm of the Colorado by Thomas Moran (1873–1874)

Oil on canvas, mounted on aluminum, 84⅜ × 144¾ inches [7 × 12 feet]

(U.S. Department of the Interior)

"Hither to this point, long ago came Thomas Moran, the painter, and painted for the people of the United States that great scene which hangs in the capitol, and which, no doubt, has damaged his reputation with many people who regard it as a hysterical exaggeration, a sort of beautiful chromatic nightmare. But Moran's reputation will be utterly ruined with such people when they see the grand chasm for themselves, and learn what broad concessions he made to the public incredulity regarding the scene. . . . You cannot paint a silence, nor a sound, nor an odor, nor an emotion, nor a sob. If you are skillful, you may suggest them to the imagination by some symbol understood, and Moran's fine picture does this admirably."

—Fitz-Mac [Fitz-James MacCarthy]

"A rhapsody by 'Fitz-Mac'," in *The Grand Canyon of Arizona*
(PassengerDepartment, Santa Fe Railway, Chicago, 1902)

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RAVEN'S PERCH MEDIA

Bibliographical and Historical Resources on the
Grand Canyon and Lower Colorado River Regions of the
United States and Mexico

Art of the Grand Canyon

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Spamer, Earle Edward (1952–)

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PREFACE

ART OF THE GRAND CANYON is a historical and bibliographical resource, but it also means to be an "interesting read" specifically for the audience of Grand Canyon historians and aficionados. The Introduction is an admittedly arbitrary and teasingly brief primer of Grand Canyon art for readers who may not be very familiar with the subject. It highlights some usual and some appealingly unusual aspects about well-known and obscure artists alike, and a few of their pieces. It also finds some new perspectives and makes a few comparisons that might be thought-provoking, perhaps unrealized.

The annotated bibliography gathers citations for publications, beginning in 1853, that in some way mention or illustrate the work of Grand Canyon artists between 1851 and 2023. It serves as a documentary effort that confirms the breadth and depth of artistic interest in the Grand Canyon. It also introduces numerous artists who have not had the privilege of being "recognized,"such as those whose work was contributed "on the fly" to various journals and magazines, who are not acclaimed artists in their own right.

There seems to be no end to artists' interest in an admittedly challenging subject—the canyon—and the appearances of these works in magazines and books, whether only by mention or illustration, maintains a steady pace. There are many "Grand Canyon art books," too. One has only to look at the front matter or specific chapters within them to find information about, and examples of, the work of renowned Grand Canyon artists—for example, Thomas Moran from the "old school," Bruce Aiken from the present, and Gunnar Widforss in between—all of them as different in concept, media, and perspective as there are moods of the canyon itself.

To improve the bibliographical take of all this (easy enough to say) requires an even more ambitious search than that represented by the arbitrarily abridged *Art of the Grand Canyon*. Hunting down individual pieces of art that are cited or appear throughout publications over more than a century and a half, to be found as much by serendipity as through reading and referrals to indexes, will be a monumental task. Whether they be woodcuts and engravings, delightfully impressionistic paintings and drawings, or three-dimensional products, there are far more than is implied by the relatively meager number

of citations in this bibliography. *Art of the Grand Canyon* is a new contribution to the history of the Grand Canyon; one that is hopefully interesting for things in it that may not have been realized even by its Grand Canyon audience, and in its widely ranged accounting for the variety of things that have been published that have something to do with Grand Canyon art. And it should be a obvious inspiration for other work.

The annotated bibliography is an outgrowth of a considerably larger bibliography of the Grand Canyon and lower Colorado River regions in the U.S. and Mexico begun in 1974. Its editions have been available since 1981 in print and in various digital formats—now as searchable PDF documents at Raven's Perch Media, https://ravensperch.org, which may be freely downloaded and which have a liberal reproduction and fair use policy. The annotations within the art bibliography, most of which also appear distributed throughout the larger bibliography just mentioned, provide information that specifies just what is provided in the cited publications; they assist users in determining whether or not a particular citation may be of interest to a task at hand. Part 2 of the present bibliography arranges pertinent citations by the names of the artists. These are the ones that have thus far been found in publications; intuitively, there are far more.

It is beyond the purpose of this project to offer criticism; its objective is to present a motivatingly different introduction to Grand Canyon art, and to make published information known. As more and more items are found, they will naturally continue the documentary effort, but surely they will also expose new or forgotten works that run the gamut from monumental to distressingly poor. Anyway, the Grand Canyon always beckons—challenges—those who come to portray it with brush, pencil, crayon, or chalk, even with media such as fabric, clay, glass, and metal.

Today, the historic Kolb Brothers Studio of Emery and Ellsworth Kolb at the vllage of Grand Canyon on the South Rim is managed by the Grand Canyon Conservancy; the property belongs to the National Park Service. The tall, spartan room that served as an auditorium—where for decades Emery narrated, thousands of times, the motion picture film he and his brother had made during a historic run down the Colorado River in 1911–1912—is now used as a venue for art exhibits, including more recently the annual Grand Canyon Celebration of Art. Emery lived at the studio from 1906 until his death in 1976. Anyone who has had the privilege of viewing the canyon from the downstairs sitting room (the building is, incidentally, "upside-down," its foundation below the rim of the canyon such that one enters at the top) has had a view of one of the most extraordinary picture-window scenes anywhere.[1] The Kolbs both were photographers, but after a

[1] See for example the Kolb photo online, https://cdm16748.contentdm.oclc.org/digital/collection/cpa/id/70948/rec/ (Northern Arizona University, Cline Library, Colorado Plateau Digital Collections, "Grand Canyon, view from the window of the Kolb Studio", 1930s (NAU.PH.568.6668) (last accessed April 23, 2023). The national park, in cooperation with the Grand Canyon Conservancy, now sponsors a rotating roster of Artists in Residence. Perhaps one

falling out, Emery "won" the studio in a coin toss, and he continued with the business, a significant part of which utilized a small window on the west side that overlooks the Bright Angel Trail. For years, Emery photographed strings of mule-mounted tourists who halted there to have their pictures taken, prints of which were delivered later in the day (for a charge) as a memento of their exciting trail trip into the canyon. At the nearby El Tovar Hotel, built by the Santa Fe Railway, one once could browse through the fine art for sale in a gallery there; and of course, the Hopi House adjacent to the hotel, also a Santa Fe tourist draw, to this day is a place where artwork can be purchased.

Art of the Grand Canyon cannot in any way be seen as offering an inventory of Grand Canyon artwork. There are just so many pieces in existence, which have not even been mentioned in print, that it is impractical to attempt such a compilation. Noticeably, in the citations of the bibliography there are references to many works of art that are not mentioned by title, so neither can this volume even serve as a catalogue unto itself. There are far more Grand Canyon works of art in existence, too, never noticed in publications. The predominant number of them still have copyright protection until decades after the lifetime of the artists, or reproductions of older unique works are shielded by rights of current ownership if they have not been yielded to the realm of works in the public domain.

So, *Art of the Grand Canyon* is a historian's general guide to the subject, based on material that is in the public domain. It hopefully fields an appreciation for the fact that there is a tremendous amount of work in existence that is not generally known. If one still yearns for a truly comprehensive listing of all of Grand Canyon art, daunting as the idea sounds, one may take a great deal of inspiration from Alan Petersen's *Gunnar Widforss Catalogue Raisonné Project*, https://www.gunnarwidforss.org). Although that project continues to uncover all of Widforss's worldwide work, principally in watercolors, it embraces a very large number of Grand Canyon pieces, for which the artist is justifiably well known.

Delight in the history, revelations, and ideas that follow herein. And discover in the annotated bibliographies the things that have been published, which comprises a documentary record, but read them also to think about future projects about the artists of Grand Canyon—and that marvelous work of art itself, always just called

"The Canyon."

---

of them might be inspired to re-express the spectacularly framed view of the sitting room, which by its very existence begs for an audience. Or perhaps, it is sacrilege to make the attempt, it once having been a private setting.

INTRODUCTION

"Try again, Daingerfield."

THE GRAND CANYON has been the subject of art since 1851, when the North Rim was first glimpsed and drawn from a distance of some sixty miles by an expedition-attached artist, Richard Kern. The main body of the canyon did not become the subject until 1858, at the hands of two more expedition-attached artists, Balduin Möllhausen and Friedrich Wilhelm von Egloffstein. Truly expressionist works featuring the canyon, and places in and around there, finally were produced by Thomas Moran and others, in the early 1870s, although many of Moran's first Grand Canyon works were commissioned products to illustrate John Wesley Powell's various articles and reports about his Colorado River expeditions and topographical surveys of the lands thereabout.

Thomas Moran, regaled as the premier Grand Canyon expressionist artist, first arrived there in 1873 on the North Rim with the Powell survey, where he saw the canyon at some of its most spectacular viewpoints. He moodily, and sometimes overimaginatively, delineated various scenes for Powell's work, occasionally basing his images on or assisted by expedition photographs (especially for places he had not been himself), which were transformed into woodcuts and lithographs. He also produced many paintings of the canyon for his own, and he continued to return to the canyon well into the twentieth century. Sometimes, he even modified older paintings to reflect his newer impressions of the subject. His Grand Canyon efforts had been launched suddenly into public and partisan renown when in 1874 the U.S. Congress authorized a $10,000 payment to Moran—more than a quarter of a million dollars in 2023—for *The Chasm of the Colorado* (frontispiece herein), a 7-by-12-foot masterpiece that was hung in the U.S. Capitol with its companion, the year-old ten-thousand dollar piece, *The Grand Cañon of the Yellowstone*. Legions have since tried to present Arizona's Grand Canyon on canvas and paper, even with less usual media like fabric, clay, glass, and metal; many with resounding critical success, others not so much.

Fig. A. Santa Fe Railway advertisement, placed widely in magazines around 1908–1909.

In November 1910, a group of canyon–art celebrants were genteelly conveyed to the Grand Canyon on a private car of the Santa Fe Railway, for the express purpose of painting the canyon (for themselves, of course, but also gathering for the railroad some pieces with which to drum up business for years afterward). They were Elliott Daingerfield, Thomas Moran, DeWitt Parshall, Edward Potthast, and Frederick Ballard Williams. Accompanying them were Mrs. Daingerfield, Mrs. Parshall, and Moran's daughter, Ruth. Representing the commercial undercurrent were Messrs. Charles and Gustave Buek of New York (Gustave was vice-president of the American Lithographic Company, who is said to have suggested the excursion in the first place) and their wives. Also traveling with the party were the art patrons Mr. and Mrs. Giles Whiting of New York, Mr. and Mrs. W. H. Simpson of Chicago, and Mrs. George W. Stevens, wife of one of the first directors of the Toledo (Ohio) Museum of Art.

It was Gustave Buek who humorously engaged the famous artists. Nina Spalding Stevens, who wrote about the pilgrimage and provided a few photographs of the painters at work at the canyon, remarked, "One subject started by Mr. Buek as a jest became a prolific source of argument. 'Well, what *is* Art?' he asked one morning when there seemed to be no chance of agreement. This became a by-word and never failed to bring its laugh."[2] The works produced during and after the trip were displayed in galleries and were sought by collectors. The Grand Canyon group thus inaugurated what became known as the Society of Men Who Paint the Far West (later made potentially more politically correct as the Society of Painters of the Far West, but which only added more men, George Inness, Jr., George McCord, William Ritschel, and Joseph Henry Sharp).

Oddly enough, there were artists who supposedly just would not go to the canyon. William Keith "refused to travel; his friends would arrange trips for him to the Grand Canyon, Yosemite, and other beauty spots in the west, which have inspired artists to great effort [*sic*] since their discovery, and at the last moment Keith would refuse to go."[3] Soon, wags began to leap on the perceived difficulties of representing the Grand Canyon in art, with this particular story reappearing in different venues and variations over the years: A "Doctor of Theology" wondered whether "man will yet unravel the riddle of life," reflecting, "Perhaps we shall feel as did the famous artist, who went thither quite confi-

[2] Nina Spalding Stevens, "A Pilgrimage to the Artist's Paradise," *Fine Arts Journal*, Vol. 24, no. 2 (February 1911), pp. 105-113. [The contents page for the February issue misprints the volume number as 25.] An offprint, possibly with an addition, was separately produced, *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise: a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens* (Print of the Fine Arts Journal Press, Chicago), paginated 105-117.

[3] Everett Carroll Maxwell, "William Keith—the Man and the Artist," *Fine Arts Journal*, Volume 25, no. 3 (September 1911), pp. 135, 137.

Fig. B

The Genius of the Canyon, by Elliott Daingerfield (1913)
oil on canvas, 36 × 48 inches
Presently held by the Morris Museum of Art, Augusta, Georgia.

Here, Daingerfield played on what for generations has been a foundation of writers' enthusiastic and romantic descriptions of the Grand Canyon—the investiture of monumental works of human architecture among the innumerable landforms in the canyon.

https://commons.wikimedia.org/wiki/File:Elliott_Daingerfield_-_The_Genius_of_the_Canyon_(1913).jpg
(Wikimedia Commons, last accessed April 9, 2023)

dent he could capture the glories of that scene for his canvass [*sic*]. He came away without unpacking his brushes. When asked for an explanation, he said, 'I dared not insult God.' "[4]

Despite acclamations, it seems that with time the Grand Canyon had become a bit "too much," that every exhibition really did not have to have a piece, or a half dozen, by artists who expressively splashed the canyon's colors and forms across canvases. In 1918, Lena M. McCauley warned friends in Chicago, who had proposed an exhibition, that they "should begin with native resources in painters . . . from local studios. As its purpose is to be educative, the spectacular features of the Grand Canyon paintings by the Painters of the Far West . . . need not be given the major space."[5] Even on the heels of the inaugural trip of the "Men," Elliott Daingerfield in 1911 had suffered the ignominious review of an anonymous critic who visited the Vose Galleries in Boston: "Of the living painters represented . . . Elliot Daingerfield's 'Lifting of the Veil—Arizona Grand Canon' is a weird piece of pyrotechnical imagination, hard and brittle in quality, and simply impossible in color. (Try again, Daingerfield.)" [6]

This, however, did not dissuade him. Two years afterward, Daingerfield turned out his startling *Genius of the Canyon*—a nude study in which one must hunt for the canyon in the scene (Fig. B, *facing page)*. Accordingly, an early notice said: "Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, 'His masterpiece,' a large picture, entitled, 'The Genius of the Canyon,' now on exhibition . . . in the New York galleries of the firm . . . ." It "evolved in the artist's mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcius Simons [Pinckney Marcius-Simons], combined, could not have produced a more gorgeous color scheme or fantastic 'vision.' The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced."[7] James William Pattison had noted that Daingerfield, upon completing the painting, had turned to poetry to commemorate the work:[8]

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[4] This particular version was conveyed in an editorial by M. S. Sommer, "The Preacher's Darkness," *The Lutheran Witness* (published by the "Evangelical Luthern Synod of Missouri, Ohio, and Other States," St. Louis), Vol. 37, no. 19 (September 17, 1918), p. 297. (The item is signed "S." with the writer's full name appearing on p. 304.)

[5] Lena M. McCauley, "Art and Landscape Conservation," *American Magazine of Art*, Vol. 9, no. 5 (March 1918), p. 198.

[6] Anonymous, "Boston," *American Art News*, Vol. 9, no. 32 (June 17, 1911), p. 5. [The piece's title is actually *The Lifting Veil* (1913). In some respects the canyon's physical portrayal resembles that in *The Spirit of the Storm* (Fig. C [p. 7] herein).]

[7] Anonymous, *in* Around the Galleries [section], *American Art News*, Vol. 11, no. 19 (February 15, 1913), p. 10.

[8] James William Pattison, "Some Important Picture Sales, *Fine Arts Journal*, Vol. 28, no. 3 (March 1913), p. 184 (*Genius* is illustrated on p. 164). [Pattison's typographical layout differs.]

> Strip from the earth her crust
> And see revealed the carven glory of the inner world
> Templed—domed—silent:—
> The while, the Genius of the Canyon broods
> Nor counts the Ages of Mankind a thought
> Amid the everlasting calm.

The Swedish landscape painter Birger Sandzén, himself a painter of the canyon, later remarked simply that *Genius* "strikes a note of the imaginative and awakens reminiscences of the classical."[9] Earlier that year, W. H. de B. Nelson had revisited the work at a Corcoran Gallery exhibition and crowed, "Mrs. Chauncey J. Blair's *Genius of the Canyon*, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful."[10] It seems, though, that Nelson had forgotten what the Grand Canyon looks like, and in his commentary he switched the ethereally distant architecture with the foreground vision of genius. In 1920, the painting was resold "for $15,000 cash [more than a quarter million in 2023] to a wealthy collector from the Middle West."[11]

Nor was this even Daingerfield's first "nude" Grand Canyon study. About 1912 he had painted *The Spirit of the Storm*, which more explicitly, but still teasingly, reveals the canyon in the scene *(see* Fig. C, *facing page)*.

For Grand Canyon artists, the twentieth century began as vigorously as the nineteenth had ended, partly due to the longevity of the master, Thomas Moran. Photographic picture books, however, began to displace less easily accessed gallery-meant paper and canvas portrayals of the canyon. "Parlor travelers" were consumers now. And the actual traveling public was targeted, too, with text and photo books turned out in the tens of thousands by the Santa Fe Railway, luring readers with the ease of rail access right to its South Rim accommodations. Later, the Union Pacific Railroad promoted longer (bus-connected) links from Utah to its lone North Rim property. At the South Rim, photo books were produced by the pioneer tourist business, Verkamp's. Not far from that busy place was the photography business of Kolb Bros. that briefly published photo books to comple-

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[9] Birger Sandzen, "The Southwest as a Sketching Ground," *Fine Arts Journal*, Vol. 33, no. 3 (August 1915), p. 350 (*Genius* is illustrated on p. 338).

[10] W. H. de B. Nelson, "Contemporary exhibitions of modern art," *The International Studio*, 54(216) (February 1915), p. cx.

[11] Anonymous, "An Expensive Canvas, *in* The American Art Student [section], *The Touchstone and The American Art Student Magazine* (Mary Fanton Roberts, Inc.), Vol. 7, no. 4 (July 1920), p. 331.

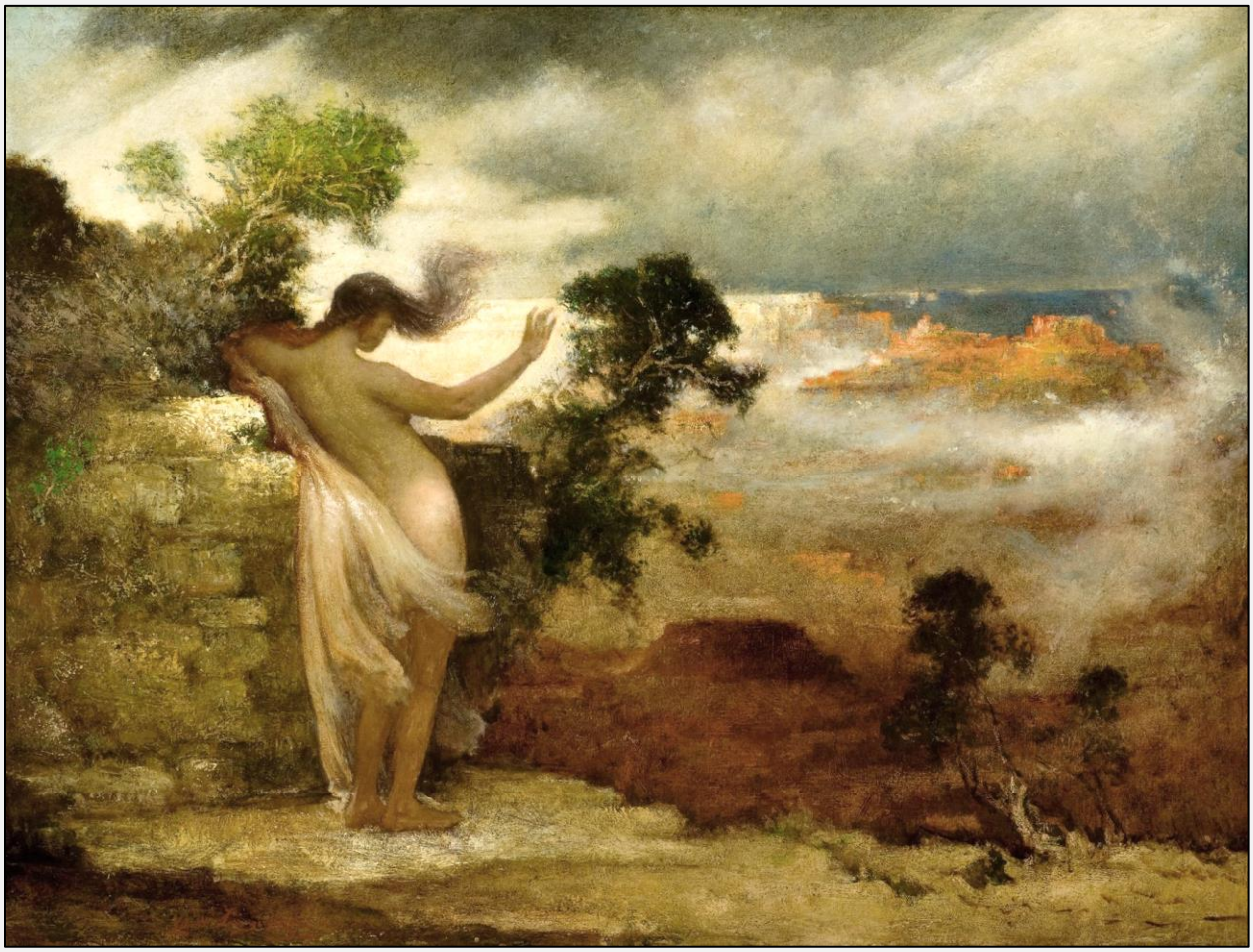

Fig. C

The Spirit of the Storm, by Elliott Daingerfield (*ca.* 1912)
oil on canvas, 36 × 48 inches
Presently held by The Reynolda House Museum of American Art, Winston-Salem, North Carolina

https://commons.wikimedia.org/wiki/File:Elliott_Daingerfield_-_The_Spirit_of_the_Storm_(c.1912).jpg
(Wikimedia Commons, last accessed April 9, 2023)

ment their monopoly on trail-ride line-up photos. Then there was *Through the Grand Canyon from Wyoming to Mexico* (Macmillan, New York, 1914), the long-in-print book by Ellsworth Kolb (and sold and signed by the thousands by Emery throughout his life right from the Kolb Studio); the adventures were illustrated by views of the wild scenery and derring-do of their solo movie-filming expedition down the Green and Colorado Rivers in 1911–1912.

Displaced as the artists were, they continued to arrive at the Grand Canyon, painting and drawing their ways into the collections of art aficionados and museums. One has only to browse through the present bibliography to witness the comings and goings of some of them. It was not until later in the twentieth century that artists again began to be prominent on the canyon's rims and in its depths. In 2009, the Grand Canyon Association (now the Grand Canyon Conservancy) began its annual "Grand Canyon Celebration of Art" exhibition and sale, attracting artists widely; and they sponsor as well the Grand Canyon National Park's program of Artists in Residence, which embraces more forms of creativity than just those that are pictorial.

With the twentieth century's artists have come more ambitious styles of expression. Perhaps the greatest of Grand Canyon's watercolorists was the Swede, Gunnar Widforss, who just about inhabited the canyon at times during his life, even dying suddenly while driving his car near El Tovar on what ironically was to be his last canyon trip, in 1934, limited by the health concerns of working at the high altitude of the rims. (He was buried there, in the Grand Canyon Cemetery.) One has only to compare the likes of Widforss to the late-century's Bruce Aiken, Ed Mell, or David Hockney to begin to appreciate these later artists' vigorously new creations and the media they employ. And there are lots more, too, as one may gauge by this bibliography. Many of them of course deserve their own in-depth studies, which surely will come. Widforss and Aiken have seen successful appreciations in books and exhibits devoted to them (Widforss is also the sole subject of Alan Petersen's very ambitious gathering, the *Gunnar Widforss Catalogue Raisonné Project*), and Hockney's works have rounded the globe in successful exhibitions.

1.

TRYING OUT THE CANYON

First and Early Samples of Grand Canyon Art

1851 — Richard Kern

Perhaps surprisingly, the first image of the Grand Canyon was not made by anyone who was present there, nor was it specially noted. The scene was drawn by artist Richard Kern during Lt. Lorenzo Sitgreaves' army expedition across the northern tier of the old New Mexico Territory, in 1851, en route to the lower Colorado River. Kern and expedition physician and naturalist, Samuel Woodhouse Washington, had clambered up the slopes of the San Francisco Peaks, north of today's Flagstaff, Arizona, where from a high vantage point on the western side the artist delineated the broad panorama. On the horizon he descried the North Rim of the Grand Canyon, rising up beyond the curvature of the earth, like a modern satellite's view of the limb of another world. The expedition's members were aware of the presence of the Grand Canyon, information conveyed by their guide, Antoine Leroux, but they did not go there, nor was the canyon referred to by any name other than Sitgreaves' few casual references to "the great cañon" in his official report of 1853. Sitgreaves' report took no special note of the canyon, and remarks relating to the scene drawn by Kern make no mention of the canyon. Woodhouse, however, concisely wrote in his diary on this day, October 11, 1851, musing about the hidden canyon, "This must be an awful yet grand spectacl [*sic*]."[12]

[12] Quotation from Woodhouse's "Diary of an expedition down the Zuni and Colorado Rivers under Captain L. Sitgreaves, 1851-1852," Vol. 3 (manuscript, Archives of the Academy of Natural Sciences of Drexel University, Philadelphia, Collection 387B); transcribed by Spamer when he was Archivist of the Academy. (Woodhouse's diary was not published in its entirety until 2007: Wallace, A, and R. H. Hevly (eds.), *From Texas to San Diego in 1851: The Overland Journal of Dr. S. W. Woodhouse, Surgeon-Naturalist of the Sitgreaves Expedition* [Texas Tech University Press, Lubbock, 2007]. The Woodhouse diaries had been transcribed for Wallace in the 1980s by the Academy's Manuscripts Librarian, Carol Spawn.)

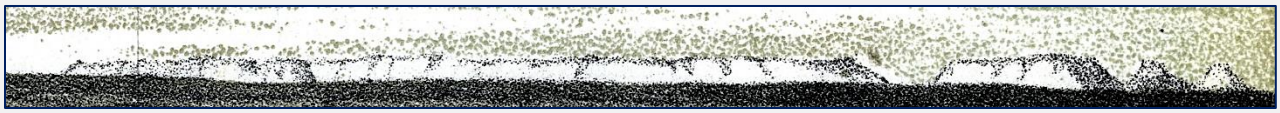

Fig. 1A. "View Looking West, from Camp 16." Plate 13 *in* L. Sitgreaves, *Report of an expedition down the Zuñi and Colorado Rivers* (Robert Armstrong, Public Printer, Washington, 1853) (U.S. 32nd Congress, 2nd Session, Senate Executive Document 59). (Lithograph by Ackerman, New York.)

The view is actually more panoramic than the legend states. Showing over the horizon at right is the North Rim of the Grand Canyon, drawing the viewer toward Woodhouse's "grand spectacl" *(digitally enhanced detail at top)*.

1858 — Balduin Möllhausen and Friedrich Wilhelm von Egloffstein

The first people to mount a formal exploration of at least part of the Grand Canyon arrived there in April, 1858, having first come up the lower Colorado River in a small steamboat. The group was an army expedition under the command of Lt. Joseph Christmas Ives. Accompanying them was the German adventurer and artist Heinrich Balduin Möllhausen (usually known as Balduin Möllhausen, under which name he published), who had previously accompanied Ives on another expedition in northern New Mexico Territory, in 1854. He also self-promoted himself as a "Wild West" trapper, an image he wove into his written accounts and later novels situated in the West and Southwest. The land portion of Ives' reconnaissance arrived at the Grand Canyon at the tributary, Peach Springs Wash, which they descended to Diamond Creek and the Colorado River. They were the first non-Indigenous people to reach the bottom of the canyon. Afterward, they moved eastward and attempted to descend to the river on Cataract Creek (Havasu Creek) but were thwarted by the topography there. Möllhausen, on returning to Germany, published his own chronicle of the expedition in 1860, which, though it appeared months before Ives' own official report, in 1861, remained obscure to the English-reading public. Some of Möllhausen's watercolor illustrations, turned into chromolithographs, were included in his two-volume report; others, also lithographed but not colored, appeared in Ives' one-volume report. Also accompanying Ives was the German baron Friedrich Wilhelm von Egloffstein, likewise a veteran of exploits in the West, who served as cartographer and also as artist. Some of the illustrations by these men that depict the Grand Canyon are reproduced on the following pages; the first illustrations ever of the main body of the canyon.[13]

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[13] **Balduin Möllhausen**, *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition* (Otto Purfürst, Leipzig, 2 volumes, [no date; 1860]). *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition* (Hermann Costenoble, Leipzig, 2 volumes, 1861). **Joseph C. Ives**, *Report upon the Colorado River of the West, explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, under the direction of the Office of Explorations and Surveys, A. A. Humphreys, Captain Topographical Engineers, in charge. By order of the Secretary of War* (U.S. Government Printing Office, Washington, 5 parts and four appendices in 1 volume, 1861) (volume: *U.S. 30th Congress, 1st Session, House Document 90*).

The start of the land portion of the Ives expedition, between the Colorado River and the vicinity of Cataract Creek, appears as the first part of Volume 2 of Möllhausen's *Reisen*. An English translation, with a transcription of the coinciding part of Ives' own report, was published in PDF format by Raven's Perch Media in 2023: *Balduin Möllhausen's Grand Canyon: An English Translation from Chapters 21–25 of Travels into the Rocky Mountains of North America to the High Plateau of New Mexico* (Earle E. Spamer, ed). (https://ravensperch.org)

Balduin Möllhausen

Many of Möllhausen's watercolors of scenery and Native Americans had been sent to America to be made into lithographs to illustrate Joseph C. Ives' report on the Colorado River expedition (and its land component). Misplaced, they were rediscovered in the latter part of the 20th century. Forty-seven pieces are now in the Amon Carter Museum of American Art, in Fort Worth, Texas, and can be viewed online at https://www.cartermuseum.org/artists/heinrich-balduin-mollhausen (last accessed April 24, 2023). For more on the paintings, and an excellent biographical introduction to Möllhausen, see Ben W. Huseman, *Wild River, Timeless Canyons: Balduin Möllhausen's Watercolors of the Colorado* (Amon Carter Museum, Fort Worth, Texas, 1995; distributed by University of Arizona Press, Tucson). The entire Möllhausen collection is also reproduced in that volume, with exhaustive commentary.

Fig. 1B. "Der Diamant-Bach (Diamond creek)." [The Diamond Creek.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas*.

The distinctive butte is known today as Diamond Peak. The view is upstream on the creek, at the camp that was made at its confluence with Peach Springs Wash. (See also Fig. 1E herein.)

Fig. 1C. "Der Rio Colorado, nahe des Mündung des Diamant-Baches." [The Rio Colorado, near the Mouth of Diamond Creek.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas*.

This is the first depiction of the Colorado River in the Grand Canyon, and of one of the canyon's rapids (Diamond Creek Rapid). Another view, seen in a Möllhausen watercolor now in the Amon Carter Museum, shows the scene from upstream, looking back toward the rapid. In this view, Diamond Creek arrives at the Colorado out of sight from the right. (One may see the hidden view from a perspective on the far bank of the river in 1871, as delineated in George M. Wheeler's lithograph of the scene [published 1889; see Fig. 2H-3, page 69 herein].)

Fig. 1D. "Schluchten im Hoch-Plateau und Aussicht auf das Colorado-Cañon." [Canyons in the High Plateau and Prospects of the Colorado Canyon.] Chromolithograph by A. Edelmann, Leipzig. From Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas*.

This view portrays the ever-increasing depths and the defile of Cataract Creek, as seen from the plateau, which has been energized by the Prussian self-styled trapper and naturalist with the fancied aftermath of an Indian hunt.

Fig. 1E. "Near Head of Diamond Creek." J. J. Young, *after* Möllhausen. Lithograph by Sarony, Major & Knapp, New York.

"General Report Plate I [*sic*]" *in* J. C. Ives, *Report upon the Colorado River of the West*. [Should be "Geology Plate III," *appearing in that space in* J. S. Newberry, "Geological Report," *in* Ives, Part III, facing p. 54. (Part III is a separately paginated section within the volume.)]

Despite the legend's indication that this view is near the head of Diamond Creek, this is effectively the same as the view shown in Fig. 1B herein, wherein the campsite shown there is known to have been at the confluence of Diamond Creek and Peach Springs Wash. Here, lithographer Young has closed in the canyon even more tightly, seemingly to block the way to Diamond Peak.

Friedrich Wilhelm von Egloffstein

Egloffstein's artwork from the Ives expedition has experienced a wide variety of criticism; some of his pieces are well-done and recognizable in their scenery, while others are moody to improbable, even beyond the usual limits of artistic interpretation and expression compared to the actual scenery. Lithographs of his work appear throughout Ives' 1861 report of the expedition, including colored pieces that portray various Native American people. He also produced long, fold-out panoramas that are at best sketches, which otherwise are beyond reasonable portrayals of the scenes they are supposed to represent. While the critiques have come and gone as only opinions and estimations of what Egloffstein was expressing, in more recent time an interesting reexamination by Jeremy Miller and Lena Herzog discovered that the "unrecognizable" lithographs may have been the result of mixing up the drawings from an entirely different expedition—that some of those that are supposed to show the Grand Canyon ("Big Canyon" as Egloffstein knew it) seem to be views that were made by him on the Black Canyon of the Gunnison River, in Colorado. It is to these authors that the reader is redirected.[14] The selections from Ives that follow herein are presented for their face value as enduring works that traditionally and insistently relate to the Grand Canyon.

[14] Jeremy Miller and Lena Herzog, "The long draw; on the trail of an artistic mystery in the American West," *Harper's Magazine*, Vol. 324 (January 2012), pp. 50-59. See also David Miller, "Baron von Egloffstein and the first published images of Grand Canyon," *in* Richard D. Quartaroli (compiler, ed.), *A rendezvous of Grand Canyon historians : ideas, arguments, and first-person accounts : proceedings of the Third Grand Canyon History Symposium, January 2012* (Grand Canyon Historical Society, Flagstaff, Arizona), pp. 171-177.

Fig. 1F. "Big Cañon at Mouth of Diamond River." J. J. Young, *after* Egloffstein. Lithograph by Sarony, Major & Knapp, New York. General Report Plate VI in Ives, *Report upon the Colorado River of the West*.

Despite the gloomily improbable topography, the geometry of the river and the confluence of the creek coming from the left can still be recognized as an interpretation of the down-stream view of the Colorado's gorge at the mouth of Diamond Creek.

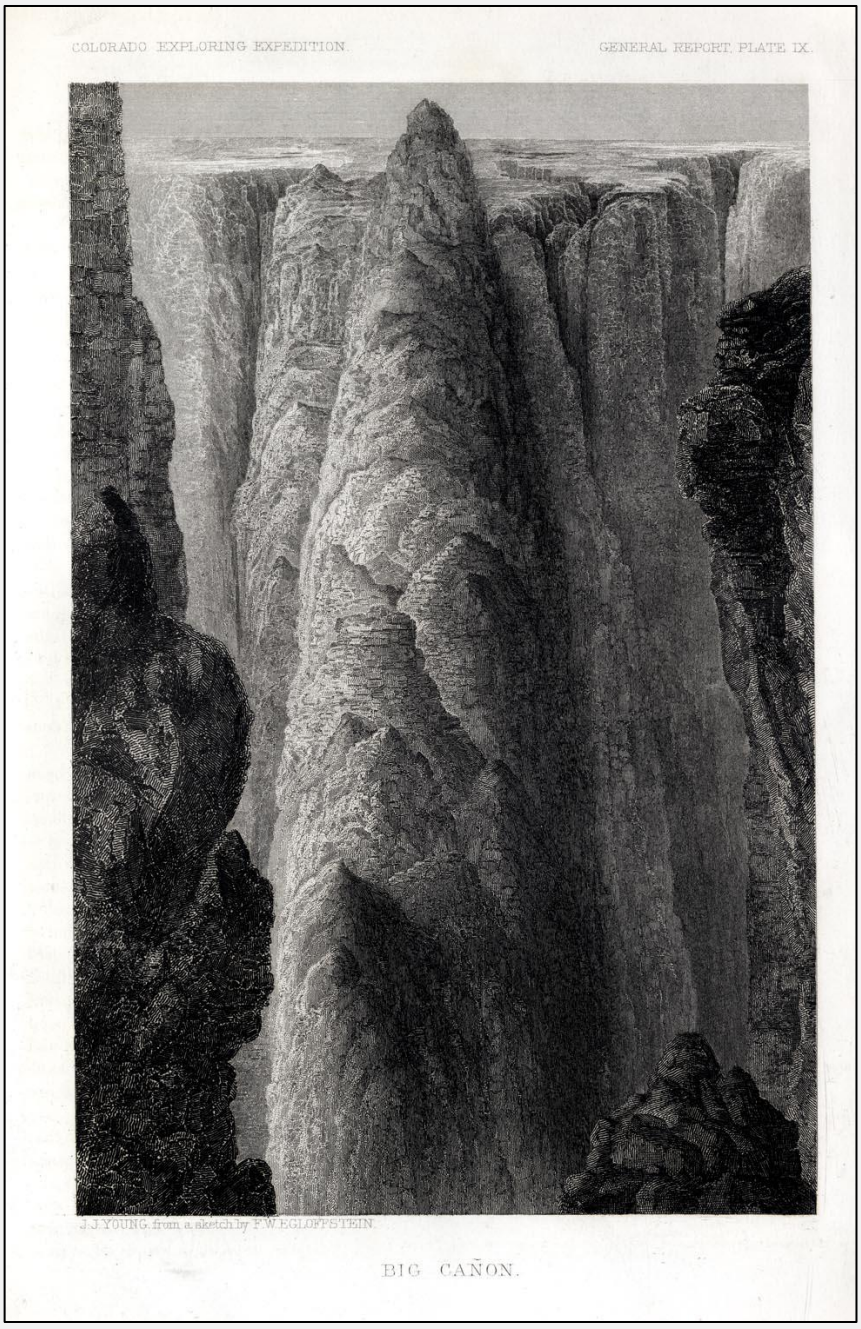


Fig. 1G. "Big Cañon." J. J. Young, *after* Egloffstein. General Report Plate IX in Ives, *Report upon the Colorado River of the West*.

This scene is simply one of the outlandish ones, which accordingly, perhaps unavoidably, became one of the more widely reproduced scenes from Ives' report. See for example Fig. 2G herein (p. 67).

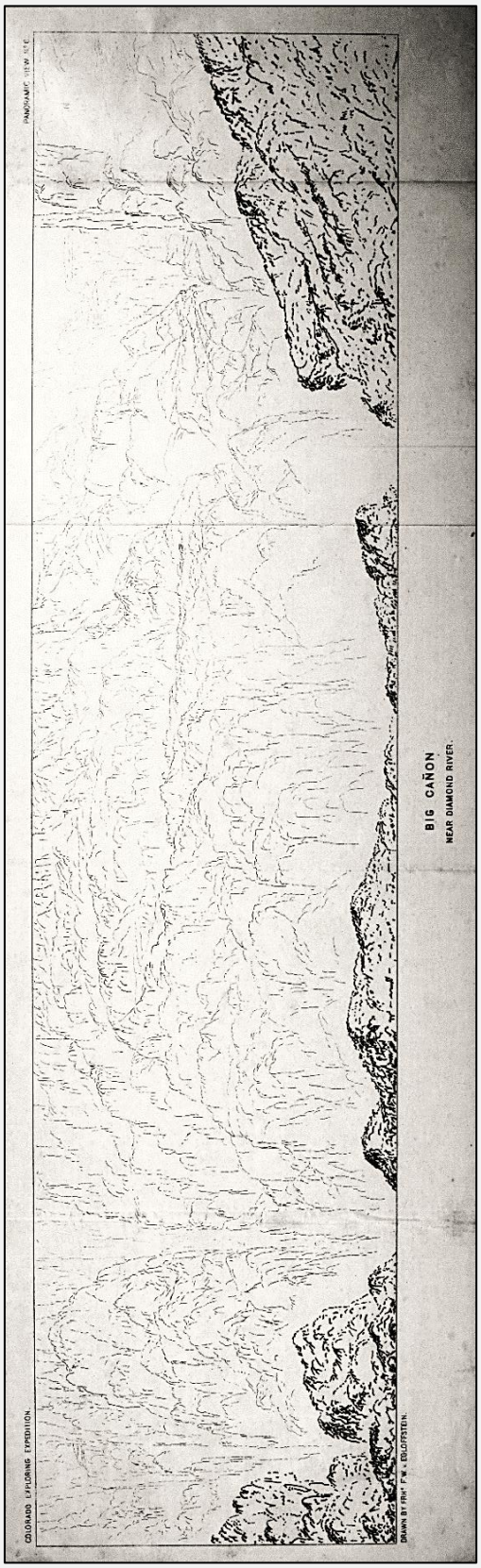


Fig. 1H. "Big Cañon Near Diamond River." "Drawn by Frhr. F. W. v. Egloffstein." Panoramic View No. 6 in Ives, *Report upon the Colorado River of the West*. *(See detail on facing page,* Fig. 1H-1.*)*

The fold-out panorama, narrower in height than the page height in Ives' report, is quite unlike the magnificent, more complete, panoramas that Egloffstein had created for other works, and for which he is well known. Here the scenery, definitely showing some part of the Grand Canyon, appears only to be roughly sketched, as if delineated with the camera lucida but not filled in. As to why the effort and expense was dedicated to produce these poor, scenically suggestive and peculiarly bracketed fold-outs for Ives' official report appears to be a question not specially addressed, except that the self-flattering Ives is acknowledged to have made every effort to make his report stand out. The volume was published by government order and expense, but any accountability after the fact for such apparently unwarranted outlay was a moot point. By the time Lt. Ives' volume appeared he had defected to the Southern cause in the American Civil War.

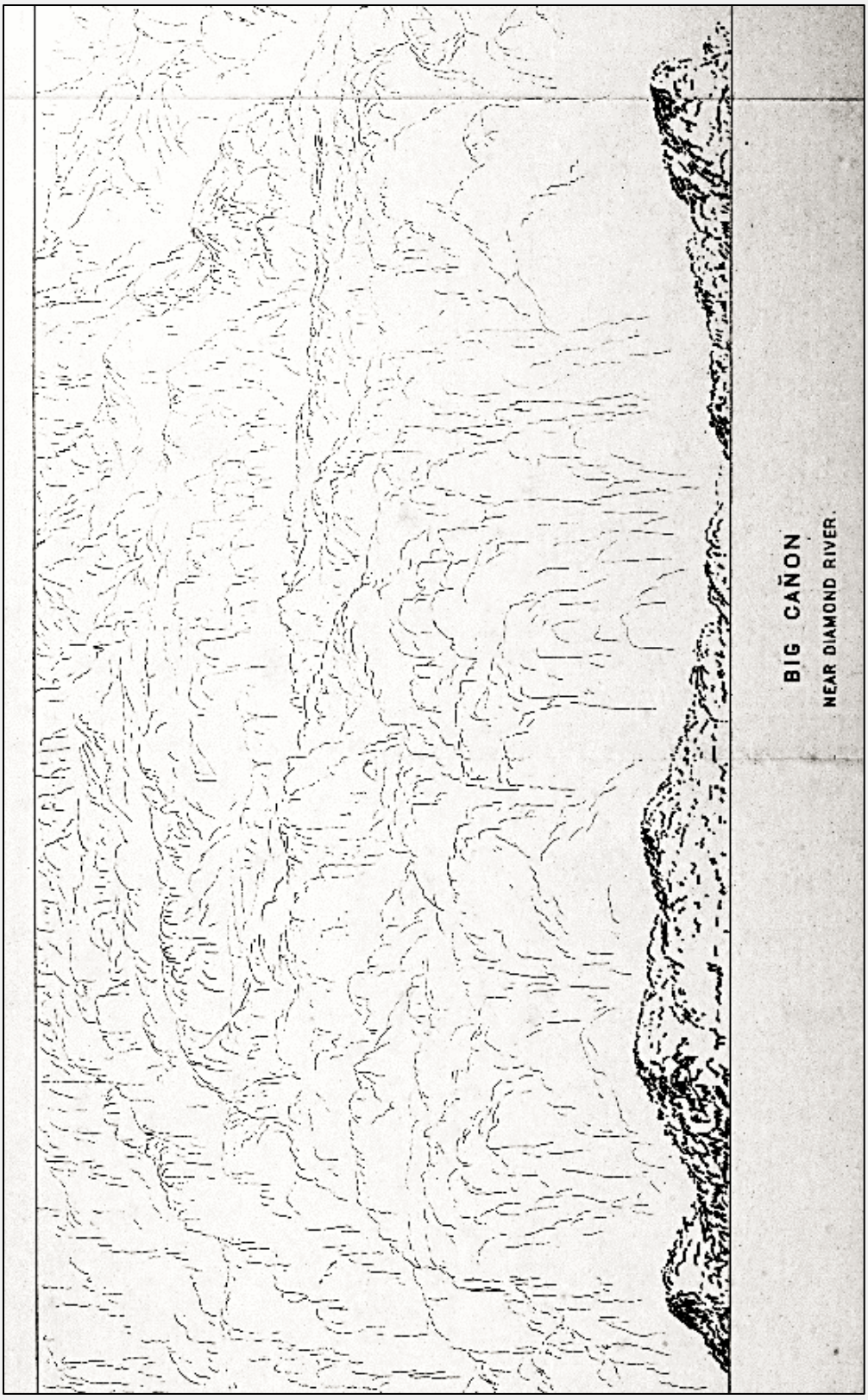


Fig. 1H-1. Detail from Egloffstein's Panoramic View No. 6.

About 1872–1875 — Various artists, for J. W. Powell

The first Powell expedition on the Colorado River, in 1869, was widely acclaimed. The repeat expedition of 1871-72 (shortened at Kanab Creek in the depths of the Grand Canyon when Powell suddenly decided to end it) led onward to precise, though small-scale, mapping of the region in southern Utah and northern Arizona. Following several interim government reports, Powell had been convinced to write a more proper narrative, which was published by the Government Printing Office in 1875, a report that is widely recognized now to have merged the two expeditions into one, as if it reported only on the 1869 trip; and further, that it is very embellished despite its outward appearances of being a transcript of a journal. It was well illustrated with woodcuts and lithographs, by various delineators and engravers, some of which were produced for other, more popular publications but which Powell himself also reused. The principal publications are:

Powell, John Wesley

1875 The cañons of the Colorado. *Scribner's Monthly*, 9(3) (January): 293-310, (4) (February): 394-409, (5) (March): 523-537.

1875 *Exploration of the Colorado River of the West and its tributaries. Explored in 1869, 1870, 1871, and 1872, under the direction of the Secretary of the Smithsonian Institution.* Washington, D.C.: U.S. Government Printing Office, 291 pp., map and river profile on two sheets laid in. [*U.S. 43rd Congress, 1st Session, House Miscellaneous Document 300*, Serial 1622.]

1895 *Canyons of the Colorado.* Meadville, Pennsylvania: Flood and Vincent, The Chatauqua-Century Press, 400 pp. [100 copies only?] [Despite its original rarity, it is this edition that has been more widely reproduced in facsimile printings in the latter part of the 20th and now 21st centuries, beginning with the Dover Publications printing of 1961.] [*NOTE*: A full-page display advertisement by the original publisher, Flood and Vincent, seen in *The Chautauquan*, 24(6) (March 1897): 772, specifies two binding states: "Notwithstanding the enormous cost entailed in producing this volume, it is offered at the following low prices : 1—In Extra Fine Cloth Binding, with ornamental cover design stamped in gold and color, printed on fine plate paper, gilt top, per copy—$10.00; 2—In Half Morocco Binding, stamped in gold, printed on fine plate paper, gilt top, per copy—$12.00." Inasmuch as this edition did not sell well, the full-page advertisement two years after publication was obviously an attempt to move limited stock.]

See extensive citations for numerous reprintings and complementary works in *The Grand Canon* (ravensperch.org).

Fig. 1I

"Grand Cañon of the Colorado. (6,200 feet deep.)"
Powell (1875, Figure 1, frontispiece).
Artist not indicated; W. J. Linton, engraver.

Fig. 1J

"Granite Walls."
Powell (1875, Figure 29).
Artist not indicated; H. H. Nichols, engraver.

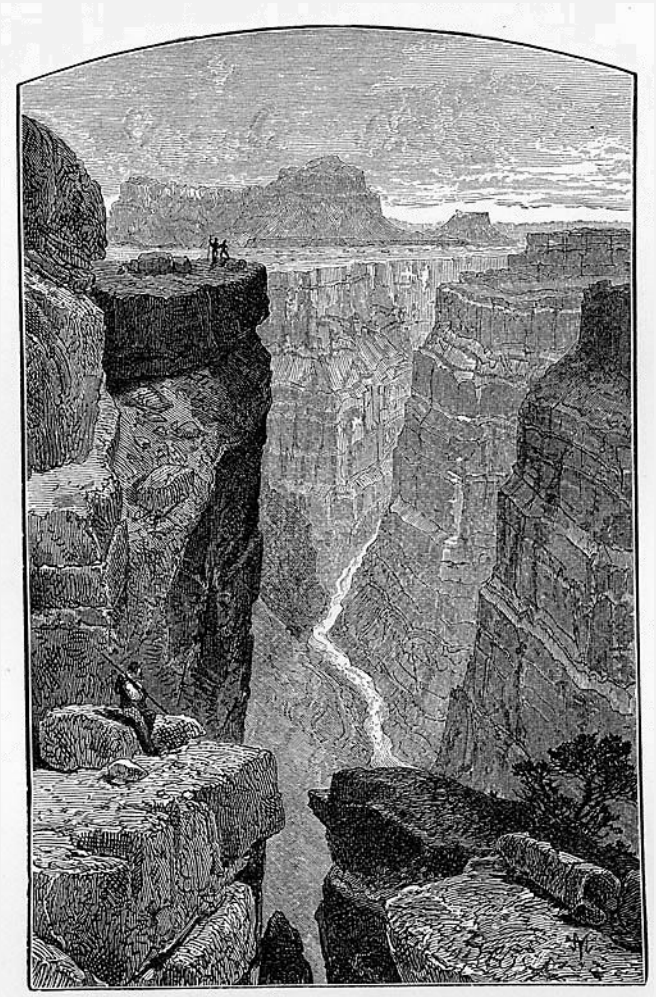


Fig. 1K

"The Grand Cañon, looking east from To-ro'-weap."
Powell (1875, Figure 32).
Delineated by Thomas Moran.

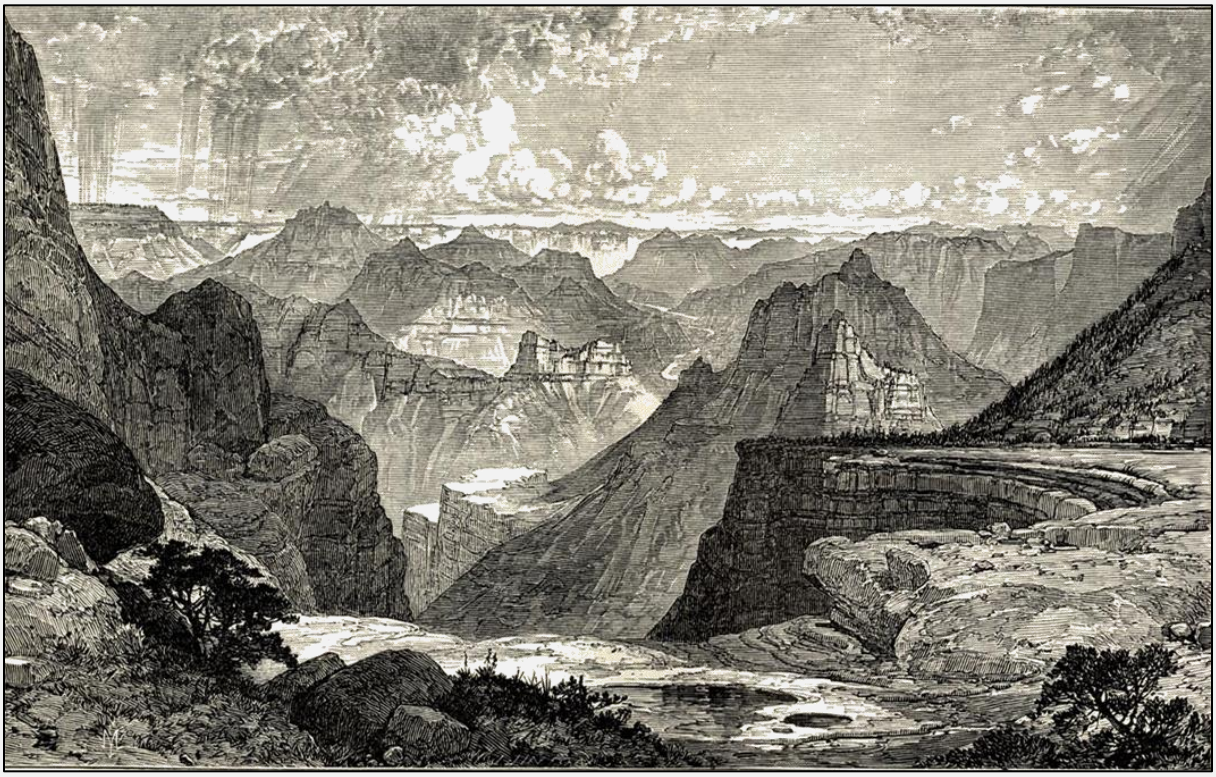


Fig. 1L. "The Grand Cañon of the Colorado, showing amphitheatres and sculptured buttes." Powell (1875, Figure 78). Delineated by Thomas Moran, engraved by W. J. Linton. Compare this to Moran's monumental canvas, ***The Chasm of the Colorado*** (1873–4) *(below)*.

1872–1873 — William Henry Holmes and Thomas Moran

Geologist and army captain Clarence Edward Dutton was a part of the field survey of southern Utah and northern Arizona under John Wesley Powell. He was accompanied in 1872 by the artist William Henry Holmes, who produced a series of illustrations that became the most dramatic and precisely delineated views of the Grand Canyon, some of which eventually appeared in the *Atlas* to Dutton's classic U.S. Geological Survey production, *The Tertiary History of the Grand Cañon District* (1882). Perhaps the most celebrated of his illustrations are the three panoramic views from Point Sublime *(below)*, which are in the double-elephant folio *Atlas*. Many copies of the *Atlas* have been broken so that retailers could sell these and other prints separately. In 1873, artist Thomas Moran accompanied the Powell survey along the canyon's North Rim, producing sketches for more paintings and illustrations that were used to illustrate Dutton's text. Moran also prepared for the accompanying *Atlas* a magnificently stark image of The Transept, a side canyon to Bright Angel Creek *(see* Fig. 1O).

Fig. 1M

"Panorama from Point Sublime" (William Henry Holmes)
("Looking East," "Looking South," and "Looking West," respectively; digitally combined here.)

Clarence E. Dutton, *The Tertiary History of the Grand Cañon District; with Atlas* (U.S. Geological Survey Monograph 2, 1882), Atlas Sheets XV, XVI, XVII.

Fig. 1N. "Panorama from Point Sublime Part I—Looking East" (Atlas Sheet XV)

The detail below depicts the artist, Holmes, in self-portrait, and Captain Dutton consulting.

Fig. 1O

"The Transept, Kaibab Division, Grand Cañon An Amphitheater of the Second Order"
(Atlas Sheet XVIII)

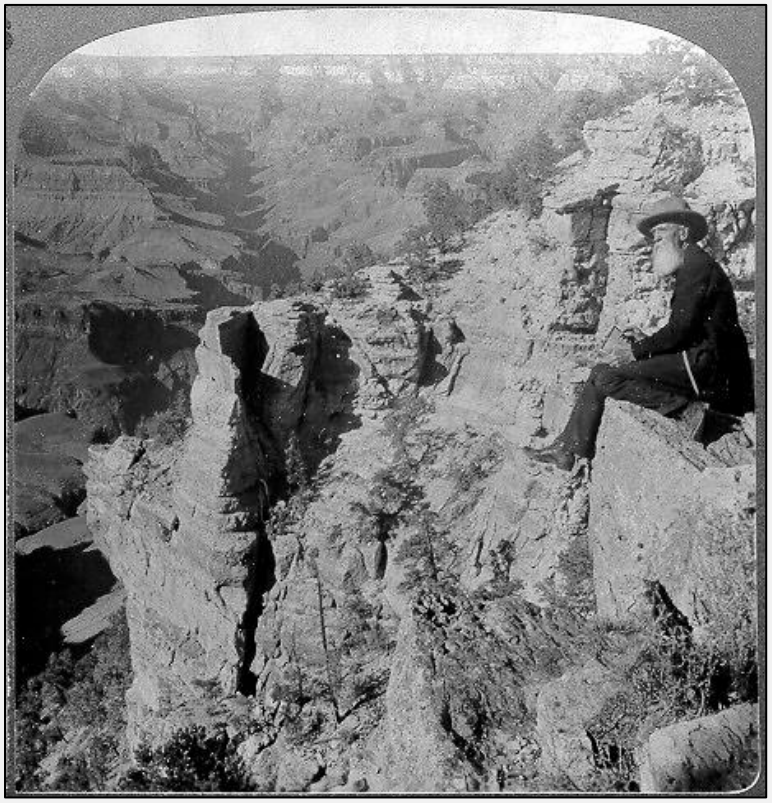
Delineated by Thomas Moran. Julius Bien and Co., lithographers, New York.
(Artist's credit appears on Sheet I.)

(See also detail on next page, Fig. 1P.*)*

The Transept is a side canyon of Bright Angel Creek, which is itself a side canyon within the greater Grand Canyon complex. Today's North Rim tourist accommodations are located near here.

Note: Some copies of this sheet may be imperfect due to over-inking, with damage resulting from the leaves having had the tendency to stick together (*fide* Richard D. Quartaroli and Daniel F. Cassidy).

▲ **Fig. 1P.** Fine detail *(see left of center, near bottom in* Fig. 1O*)* from "The Transept, Kaibab Division, Grand Cañon An Amphitheater of the Second Order" (North Rim of Grand Canyon), by Thomas Moran. He appears to have included himself in this picture *(seated, right, with sketch pad)*. Whereas Holmes had depicted himself with Dutton consulting (Fig. 1N), Moran is engaged alone in his work while his companions are preoccupied with peering over the edge.



► **Fig. 1Q.** Thomas Moran at Grand Canyon village (South Rim). From an Underwood & Underwood stereo card (produced *ca.* 1903–4) with legend, "Thos. Moran, America's great scenic artist, sketching at Bright Angel Cove, Arizona."

1875 and later — Edwin E. Howell

Aside from ornamental embellishments, maps might not usually be considered as a form of artwork, but in some cases they are truly works of artistic craftsmanship. A case in point is Edwin E. Howell's scarce, commercially produced, huge geological relief map in plaster, **The Grand Cañon of the Colorado of the West and the Cliffs of Southern Utah**. The original model was created as a direct result of and with the imprint of John Wesley Powell's Geographical and Geological Survey of the Rocky Mountain Region (one of four regional surveys of the West that later became a unified United States Geological Survey).[15]

It is a three-dimensional topographic map, colored to portray the relative ages of stratigraphic rock outcrops. Produced at vertical and horizontal scales of 1 inch = 2 miles (1:126,720), the model measures 6 feet, 6 inches × 6 feet 7 inches.[16] The first model was exhibited at the Centennial Exhibition in Philadelphia, in 1876; and thereafter it was produced in limited commercial numbers, with the U.S. Geological Survey imprint. A model was also exhibited at the World's Industrial and Cotton Centennial Exposition, New Orleans, 1884-1885.[17] A few versions still survive today.[18]

A 22 × 22 cm black-and-white photograph of a model in the Library of Congress attributes its date as "191–" and denotes "U.S. Geological Survey J. W. Powell, Director." Powell was Survey director during 1881-1894. *(See following pages for illustrations of the map, its title cartouche, and the small inset at lower-right.)*

A 1931 model has the revised title, **Grand Canyon of the Colorado and the cliffs of southern Utah**, with the notation, "Modelled by E. E. Howell from maps of the United States Geological and Geographical Survey [*sic*] by J. W. Powell; revised by F. T. Thwaites and Fred Wilhelm in 1931 from geological maps of Arizona 1924 and Utah 1918."

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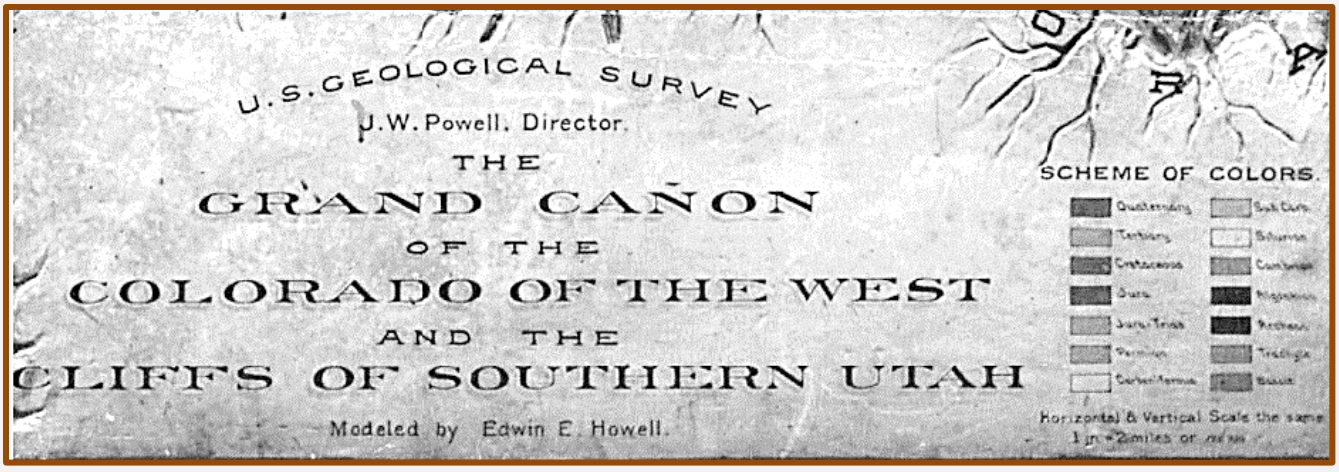
15 Library of Congress, Geography and Map Division, call no. "G4332.G7 191-.G4 TIL"; digital view at http://hdl.loc.gov/loc.gmd/g4332g.np000097 (last accessed 9 May 2023) (see **Fig. 1R** herein).

16 George P. Merrill, "Report on the Department of Lithology and Physical Geology in the U.S. National Museum for the year ending June 30, 1886," in "Report of the United States National Museum under the direction of the Smithsonian Institution for the year ending June 30, 1886," as a part of *Annual Report of the Board of Regents of the Smithsonian Institution, showing the operations, expenditures, and condition of the institution for the year ending June 30, 1886. Part II* (U.S. Government Printing Office, Washington, 1886), pp. 243-244.

17 U.S. Bureau of Education, *Special report by the Bureau of Education. Educational exhibits and conventions at the World's Industrial and Cotton Centennial Exposition, New Orleans, 1884-'85. Part I. Catalogue of exhibits* (U.S. Government Printing Office, Washington, D.C., 1886), p. 114.

18 For historical commentary, see in Melanie Schleeter McCalmont, *A wilderness of rocks: the impact of relief models on data science.* (Photography by Timothy Hughes.) FriesenPress (Victoria, British Columbia, 2015).

▲ **Fig. 1R.** Library of Congress's 22 × 22 cm black-and-white photograph of Howell's map that measures 6 feet, 6 inches × 6 feet 7 inches (a later edition than the *ca.* 1875 original). (See next page for detail illustrations.)



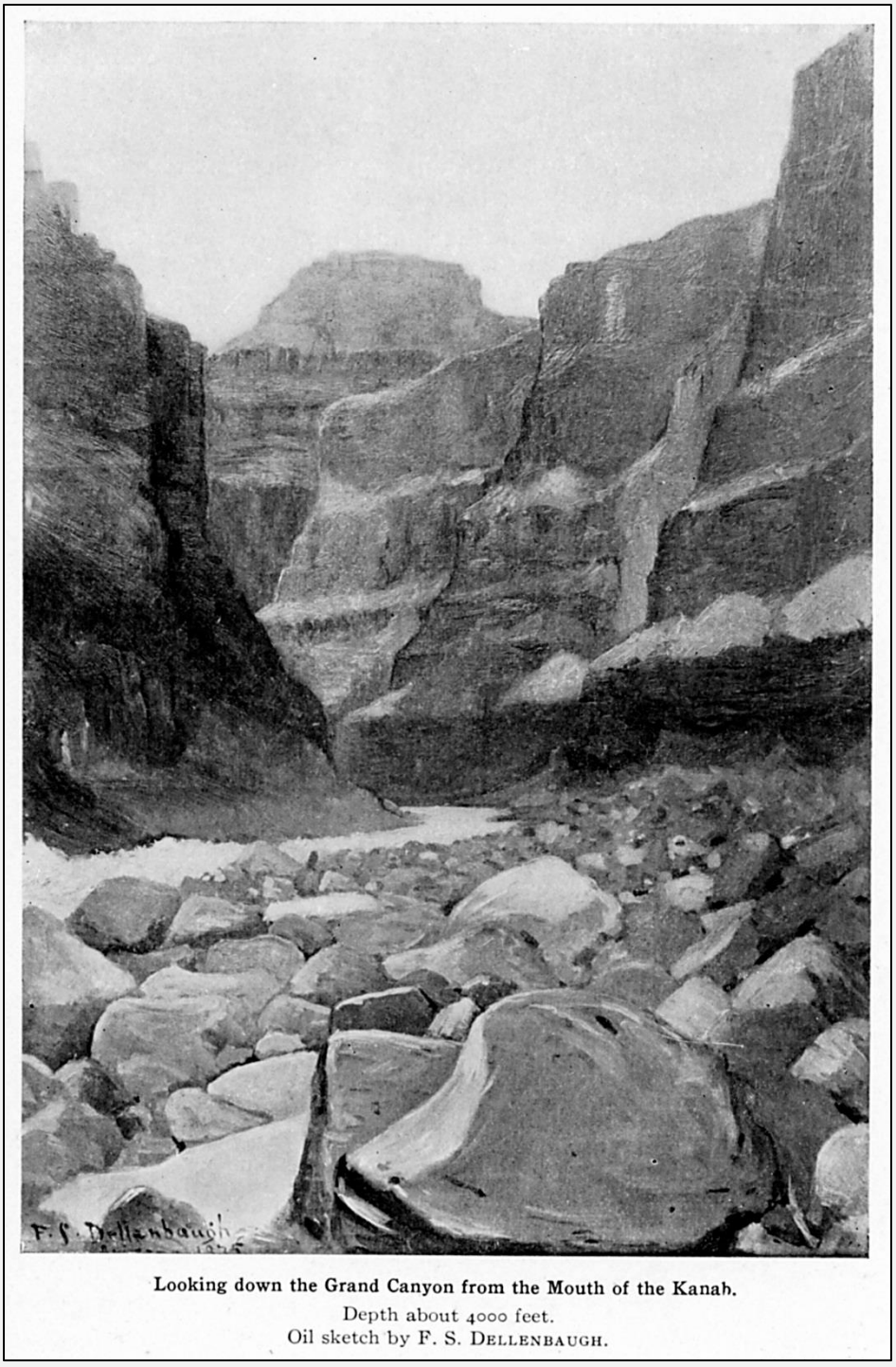
Title cartouche and geological legend.

▲ **Fig. 1S.** At the lower right of Howell's map are two comparative relief models, at the same scale as the Grand Canyon regional map; one for Yosemite Valley, the other for Niagara Falls.

1875 and later — Frederick S. Dellenbaugh

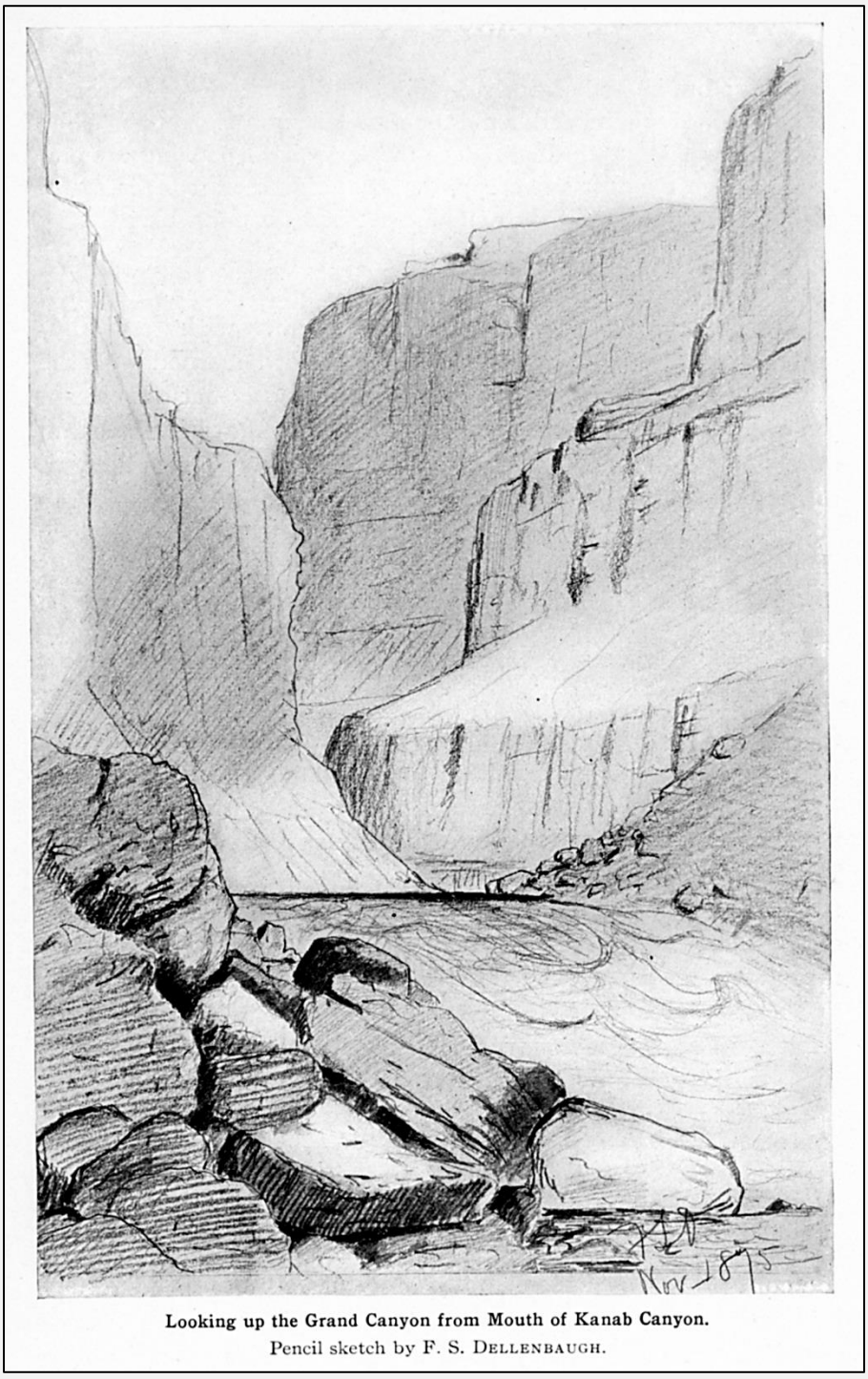
Dellenbaugh was a seventeen-year-old member of the second Powell expedition on the Colorado River, in 1871–1872, who also served in various jobs during the land surveys of the winter of 1872 and several years afterward. He was then and for the rest of his life a staunch advocate for and defender of Powell's legacy, despite having been "written out" of Powell's published narratives of the river expeditions (along with the remainder of the second expedition's crew). In 1902, Dellenbaugh set this omission straight by publishing *The Romance of the Colorado River* (G. P. Putnam's Sons, New York and London), in which he displayed a number of examples of his own artwork. Those pieces that pertain to the Grand Canyon are reproduced here; they were not printed in color. Some were dated 1875, which were completed in the field, as indicated, when Dellenbaugh had returned to Kanab Canyon and Toroweap; others are "studio" pieces recalling his exploits with the Powell survey, completed later. (See also in the bibliography the item by Robert C. Euler, 1987, which includes additional Grand Canyon artwork by Dellenbaugh.)

Fig. 1T. The title-page of *The Romance of the Colorado River* includes a pencil-sketch vignette initialed by Dellenbaugh, depicting a boat punching through a wave.



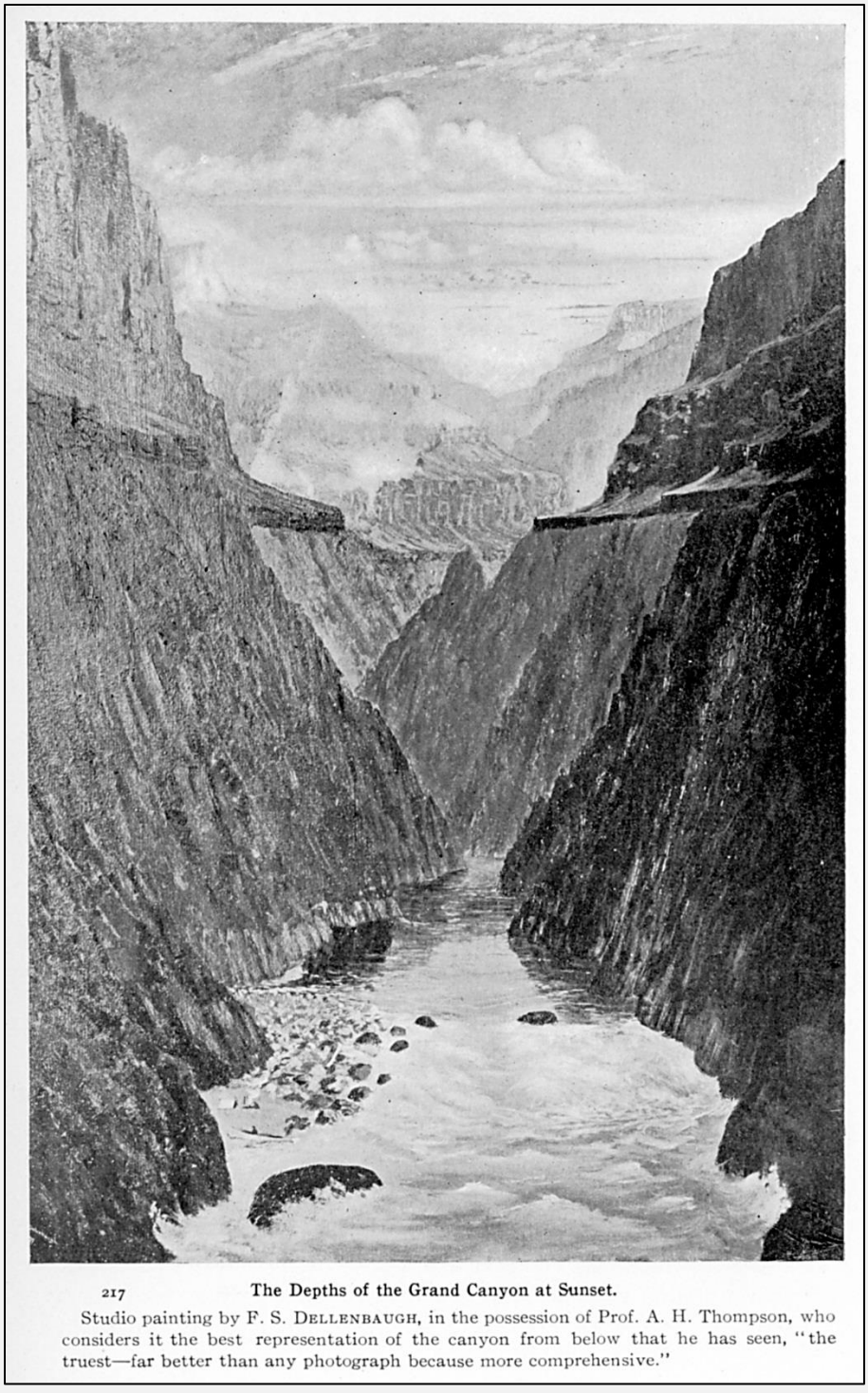
Looking down the Grand Canyon from the Mouth of the Kanab.
Depth about 4000 feet.
Oil sketch by F. S. DELLENBAUGH.

Fig. 1U. Dellenbaugh (1902, p. 163); dated 1875.



Looking up the Grand Canyon from Mouth of Kanab Canyon.
Pencil sketch by F. S. DELLENBAUGH.

Fig. 1V. Dellenbaugh (1902, p. 182); dated "Nov 1875."
(The drop of the rapid is exaggerated.)



217 **The Depths of the Grand Canyon at Sunset.**

Studio painting by F. S. DELLENBAUGH, in the possession of Prof. A. H. Thompson, who considers it the best representation of the canyon from below that he has seen, "the truest—far better than any photograph because more comprehensive."

Fig. 1W. Dellenbaugh (1902, p. 217).

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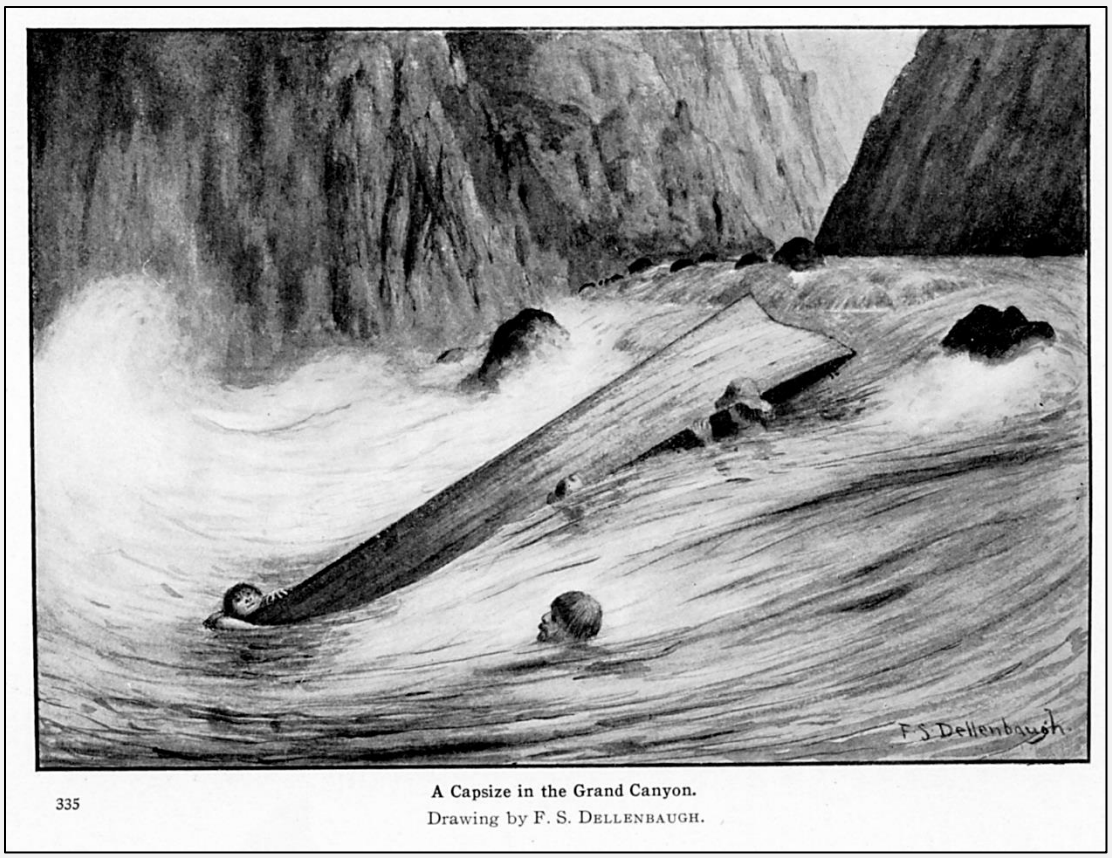
Running the Sockdologer, Grand Canyon.
Fall 80 feet in ¼ mile.
Studio painting by F. S. DELLENBAUGH.

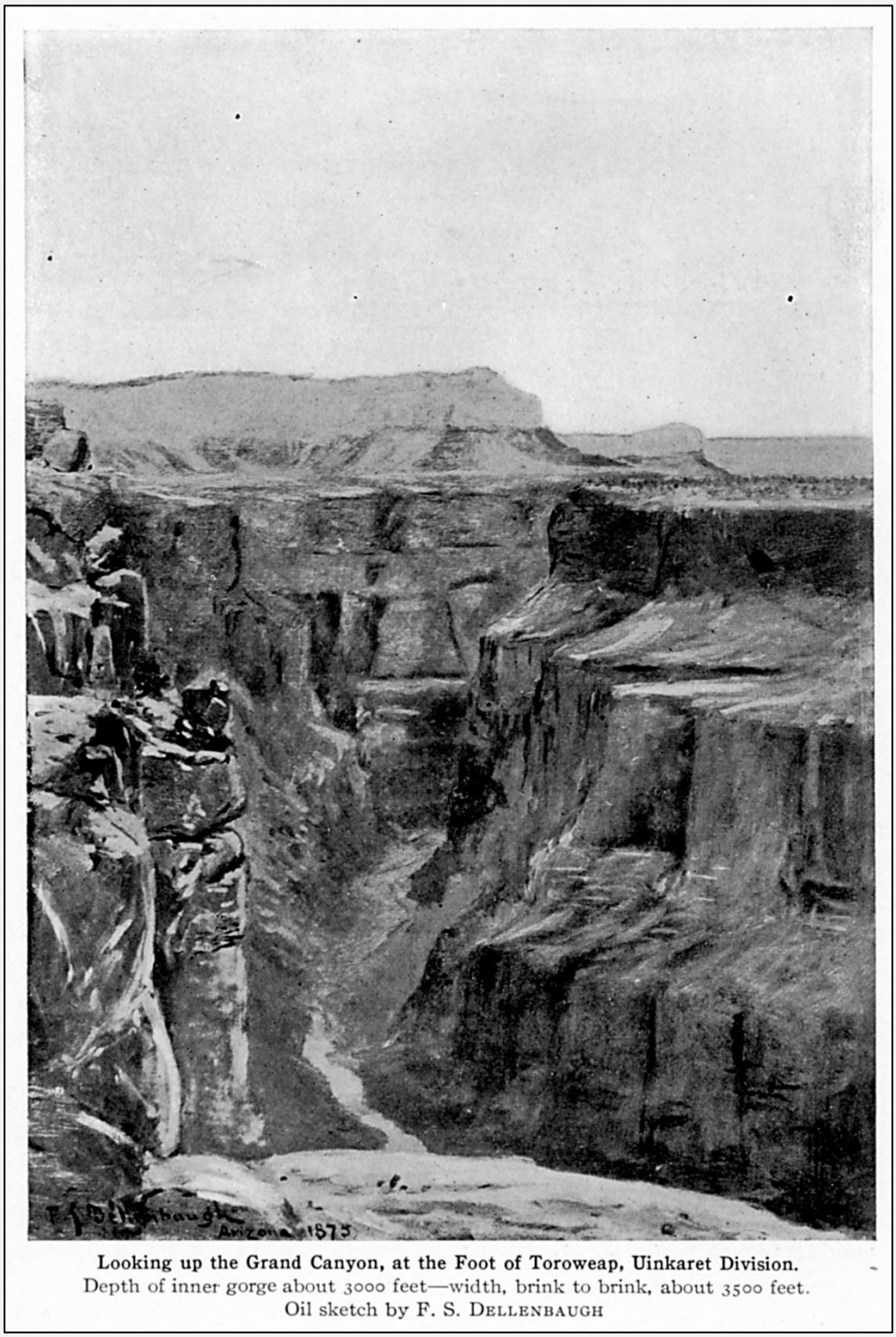
Fig. 1X. Dellenbaugh (1902, p. 329).
(Boat having passed through Sockdaloger Rapid.)



335

A Capsize in the Grand Canyon.
Drawing by F. S. DELLENBAUGH.

Fig. 1Y. Dellenbaugh (1902, p. 335).



Looking up the Grand Canyon, at the Foot of Toroweap, Uinkaret Division.
Depth of inner gorge about 3000 feet—width, brink to brink, about 3500 feet.
Oil sketch by F. S. DELLENBAUGH

Fig. 1Z. Dellenbaugh (1902, p. 365); dated "Arizona 1875."

1891 — Henry Moubray Cadell

The Fifth International Geological Congress convened in Washington, D.C., in 1891, which attracted geologists from around the globe but mostly from the U.S. and western Europe. One of the ambitious field trips of the congress was a tour to the American West, by rail, which offered an optional spur from Denver to the Grand Canyon. The participants detrained at Flagstaff, where John Wesley Powell met them for the sixty-mile wagon trip to the Grand Canyon. There they stayed at John Hance's rimside cabin and tent accommodations at Glendale Springs and traveled his trail to the Colorado River (the so-called Old Hance Trail in the Hance Creek side canyon, part of it wrecked by the elements soon afterward and barely a route today, replaced by the New Hance Trail in Red Canyon). Among them was Henry Moubray Cadell of Grange, Boness, Scotland, who prepared two drawings that accompanied the scientific paper by Fritz Frech in the official proceedings volume of the congress. These represent the first views of the interior of the eastern part of the Grand Canyon—the "grander" part, as compared to the western sections where Balduin Möllhausen and F. W. von Egloffstein had been 33 years earlier.

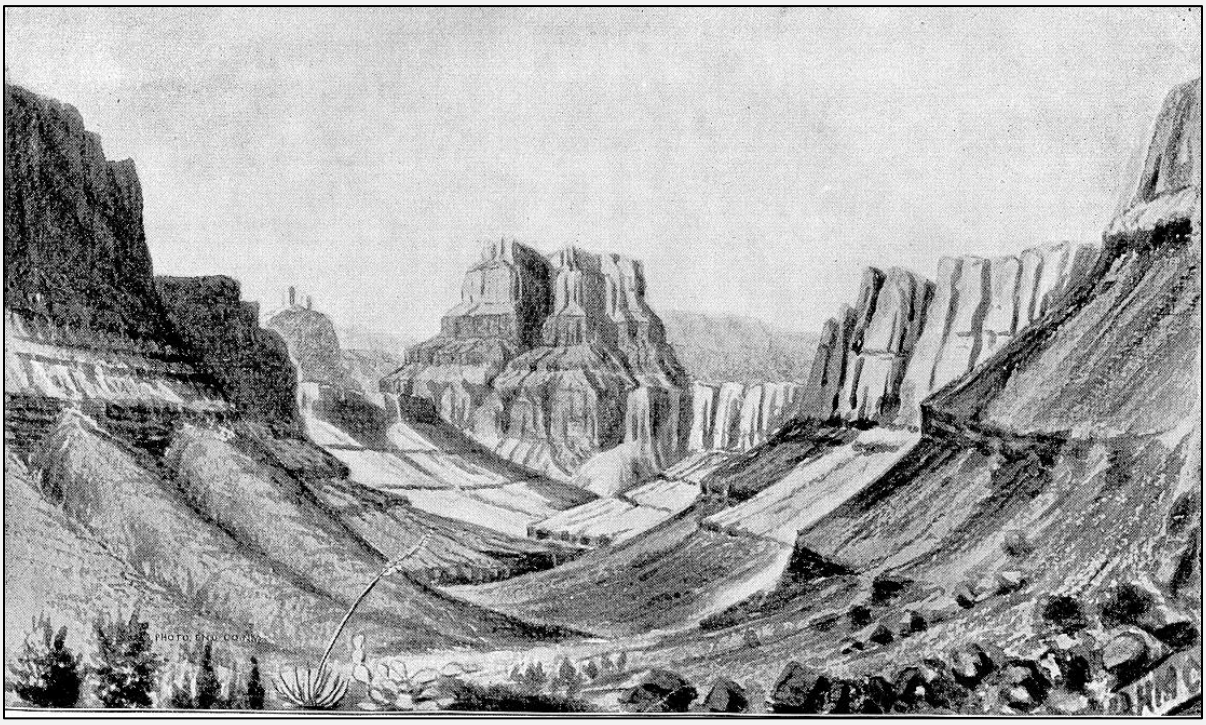


Fig. 1AA. "Congress Canyon Below Hance's Cabin."
Frech (1893, Plate XII), signed "HMC."

(A view down the side canyon named Hance Creek, along the Old Hance Trail.)

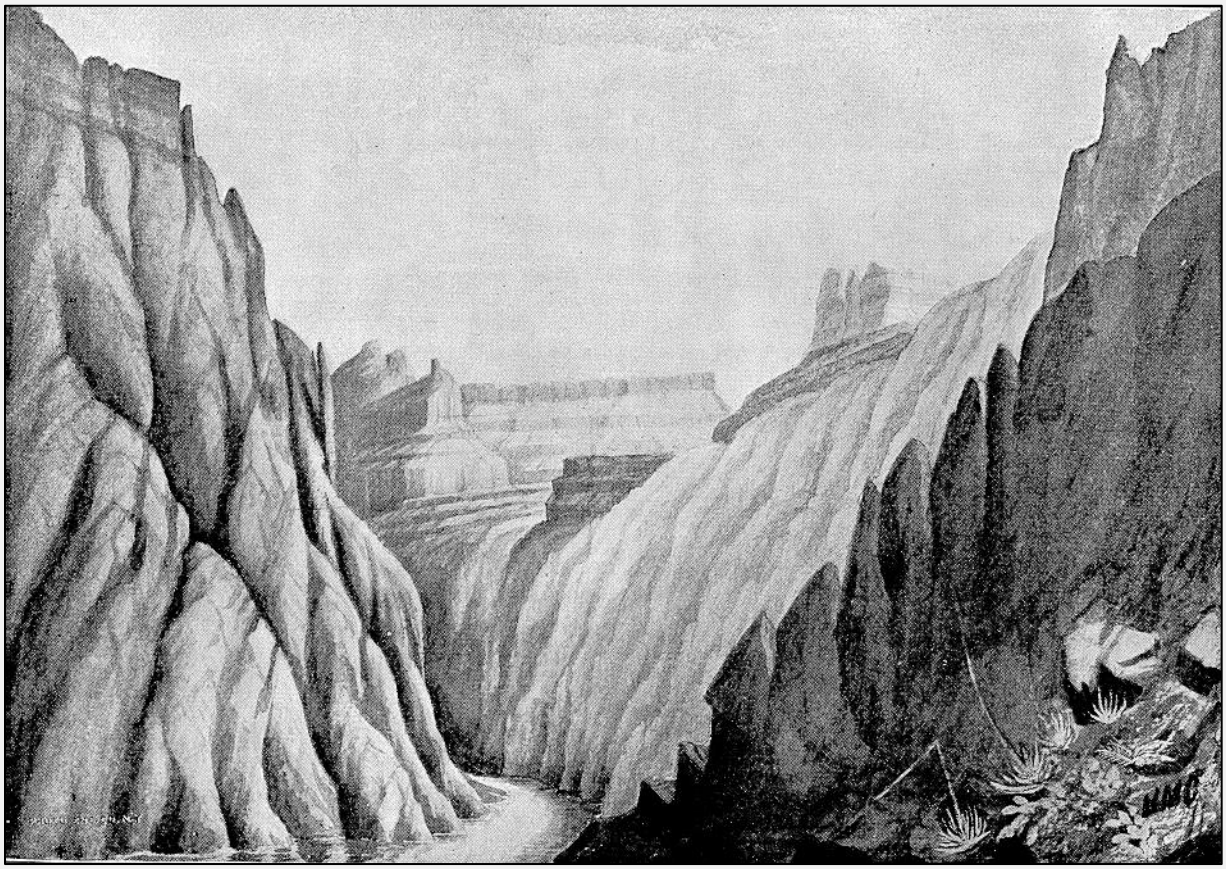


Fig. 1BB. "Grand Canyon Above the Mouth of Congress Canyon."
Frech (1893, Plate XIII), signed "HMC."

(This is a view looking upstream along the Colorado River from an elevated vantage point above Sockdolager Rapid, at the mouth of Hance Creek on the Old Hance Trail.)

Note: "Congress Canyon" is the canyon of Hance Creek, informally named by the members of the field trip. It is not an informal renaming of Red Canyon, as previously acknowledged in literature. The confusion arises from the fact that several years after the IGC visit the old trail was partly destroyed by the elements, and the New Hance Trail was built down Red Canyon, east of Hance Creek, to Hance Rapid on the Colorado River. The New Hance is an unmaintained wilderness trail; the Old Hance is a hazardous wilderness route, if anything, since virtually all trace of it is gone.

Illustrations from Fritz Frech, "Section in Congress Canyon opposite Point Sublime," *in* Samuel Franklin Emmons (ed.), *Geological guide book of the Rocky Mountain excursion* (Imprimerie du Gouvernement, Washington, 1893) Part 4B, pp. 476-481, Plates 12, 13. (*Congrès Géologique International, Compte Rendu de la 5^{me} Session, Washington, 1891.*) [The official language of the early international congresses was French, hence the congress name and publisher's information are in that language.]

Turn of the Century — Thomas Moran

Thomas Moran visited the Grand Canyon several times. Unlike his initial work for the Powell Survey of the early and mid-1870s, he now worked as a South Rim tourist, producing numerous studies, sketches, and paintings of the canyon, though sometimes he was creating works under contract for the Santa Fe Railway.

Fig. 1CC, *next page*

"Looking up the trail at Bright Angel, Grand Canyon of Arizona TMoran May 1901"

In May 1901, Moran drew this study of the view of the canyon wall from near the bottom of Bright Angel Trail. The reproduction shown here is the color frontispiece to Frederick S. Dellenbaugh's *The Romance of the Colorado River* (1902), which he had reproduced with Moran's permission (Dellenbaugh, p. ix).

The original artwork, now in the Smithsonian Institution—brush and watercolor, graphite on blue-green wove paper 37.9 x 27.3 cm (14 15/16 x 10 3/4 in.)—may be seen online at https://commons.wikimedia.org/wiki/File:Drawing,_Looking_up_the_Trail_at_Bright_Angel,_Grand_Canyon,_Arizona,_May_1901_(CH_18189951).jpg (Wikimedia Commons, last accessed April 9, 2023).

Looking up the Bright Angel Trail.
This is one of the modern trails into the Grand Canyon, which at this point is some 6000 feet deep.
From water-color sketch by Thomas Moran, N. A.

Fig. 1DD.

"Grand Canyon of the Colorado River" (by Thomas Moran, 1892 and 1908)

Oil on canvas
134.6 × 238.8 cm (4 ft 6 in × 7 ft 10 in)

The original is now in the Philadelphia Museum of Art (gift of Graeme Lorimer, 1975)

Moran's canvases of the Grand Canyon often conveyed perspectives and impressions of his other paintings of the canyon, and he modified some of his existing canvases in response to his evolving expression of the subject on revisiting the canyon over the years.

https://philamuseum.org/collection/object/70115
(Not currently on display.)

1903 — François E. Matthes

As like Edwin E. Howell's geological map *(see farther above)*, topographic maps are not generally considered to be art works in themselves. Special exception must be made for the early twentieth-century work of François Émile Matthes, a U.S. Geological Survey topographer whose work throughout the American West is legendary. His greatest feat was perhaps that of topographically mapping the entire eastern part of the Grand Canyon, his team using a plane table and alidade, at a much larger scale than that which the Powell surveys had produced some three decades earlier. Matthes's maps were plotted at 1:48,000 (as opposed to Powell's 1:250,000), with contour intervals of just 50 feet. It was an astonishing accomplishment, in the days when topographic mapping was done visually, with mathematical calculations and interpretive sketching *by hand*—truly interpretive craftsmanship as well as technical proficiency. Several quadrangles were created from extensive surveys on the South and North Rims, which also involved twice crossing the canyon with pack animals, and blazing a trail down Bright Angel Canyon. *(See the bibliography for Matthes in Part 2 of the present volume.)*

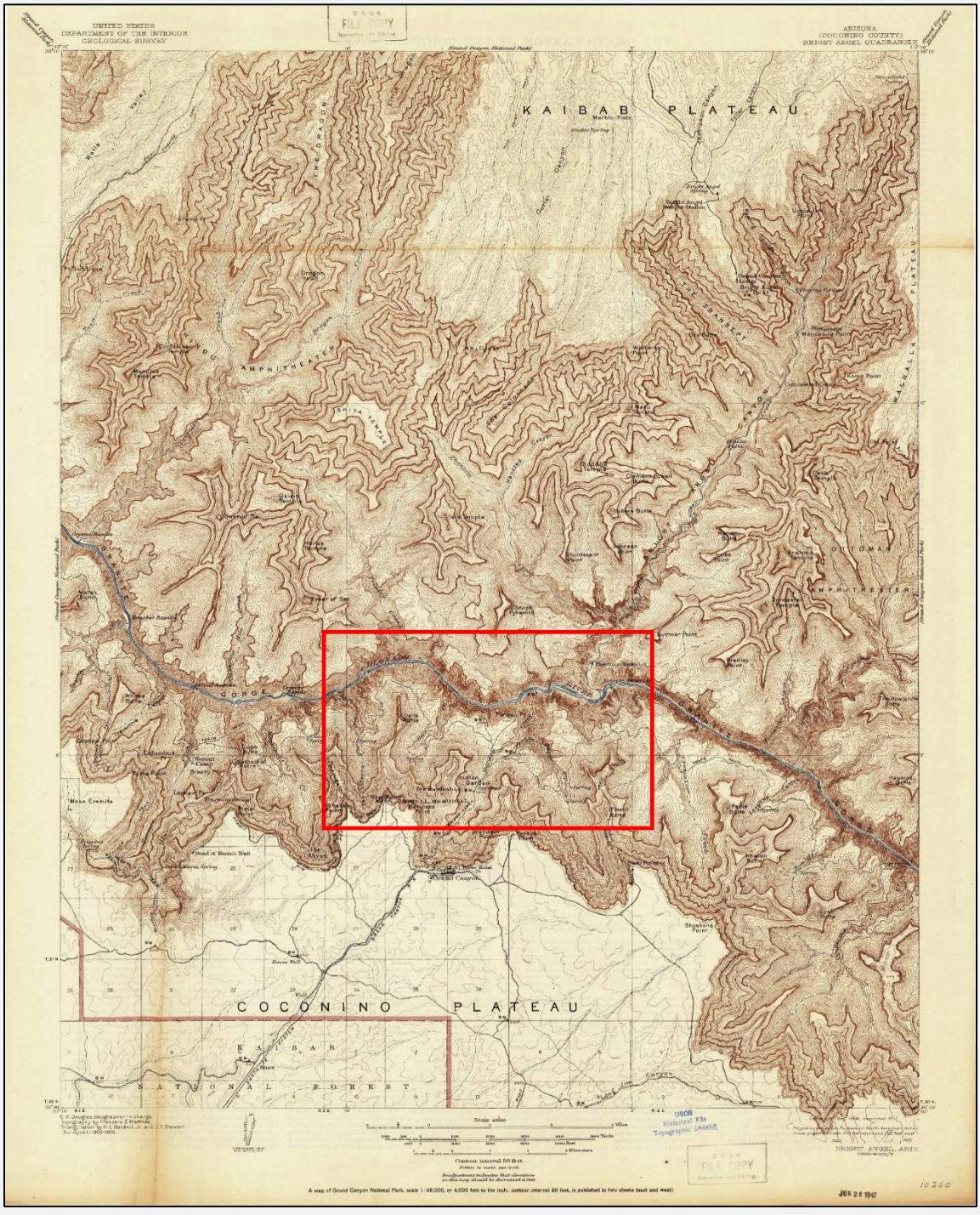


Fig. 1EE. "Bright Angel, Ariz." quadrangle (1906 ed.)

"Topography by Francois E. Matthes. Triangulation by H. L. Baldwin, Jr. and J. T. Stewart. Surveyed in 1902–1903."

(Red box indicates area of detail in Fig. 1FF.)

(U.S. Geological Survey)

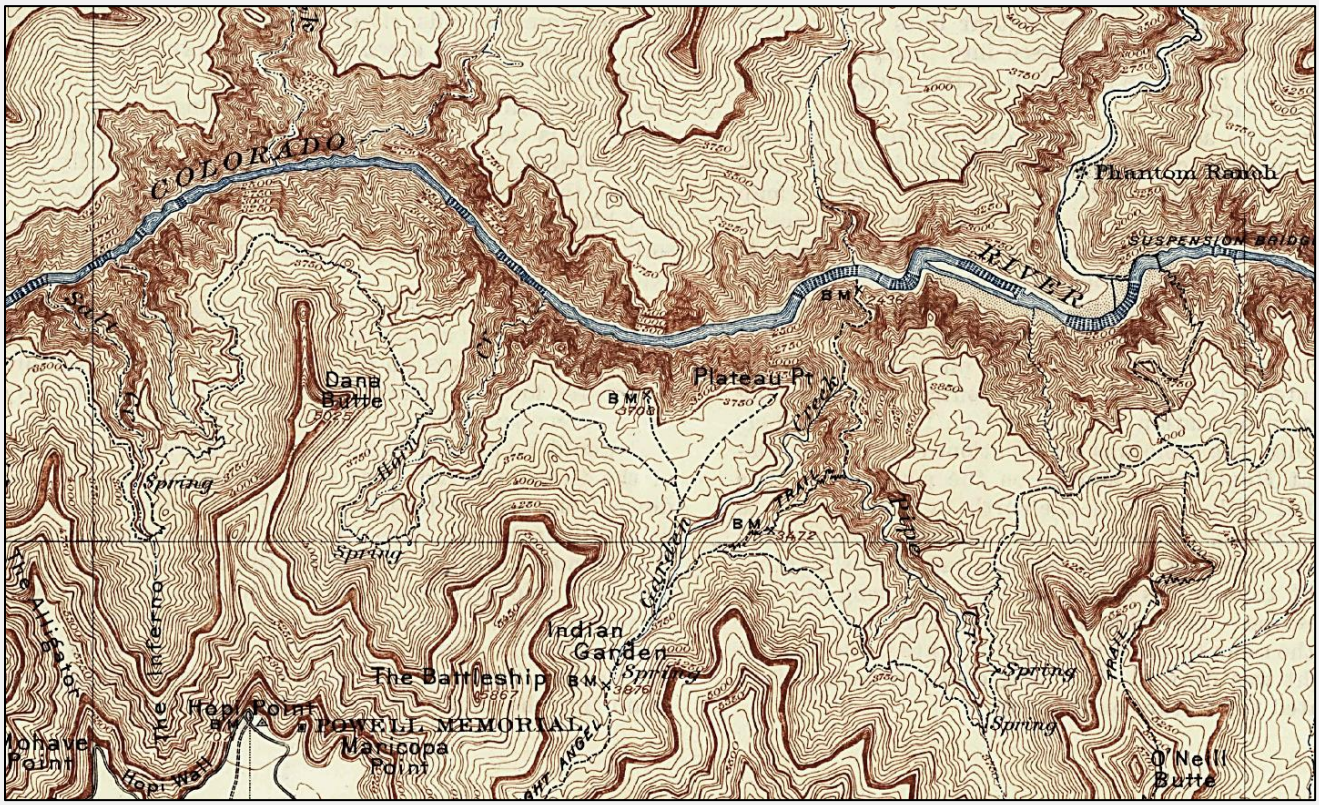


Fig. 1FF. Detail of "Bright Angel, Ariz." quadrangle

1906 — Louis Akin

While Louis Akin is well known for a number of Grand Canyon paintings, perhaps the most widely seen among them is a scene that was commissioned by the Santa Fe Railway following the opening of its new El Tovar Hotel, on the rim of the canyon. This chromolithograph was widely distributed in various sizes; today, copies frequently appear for sale in the art market.

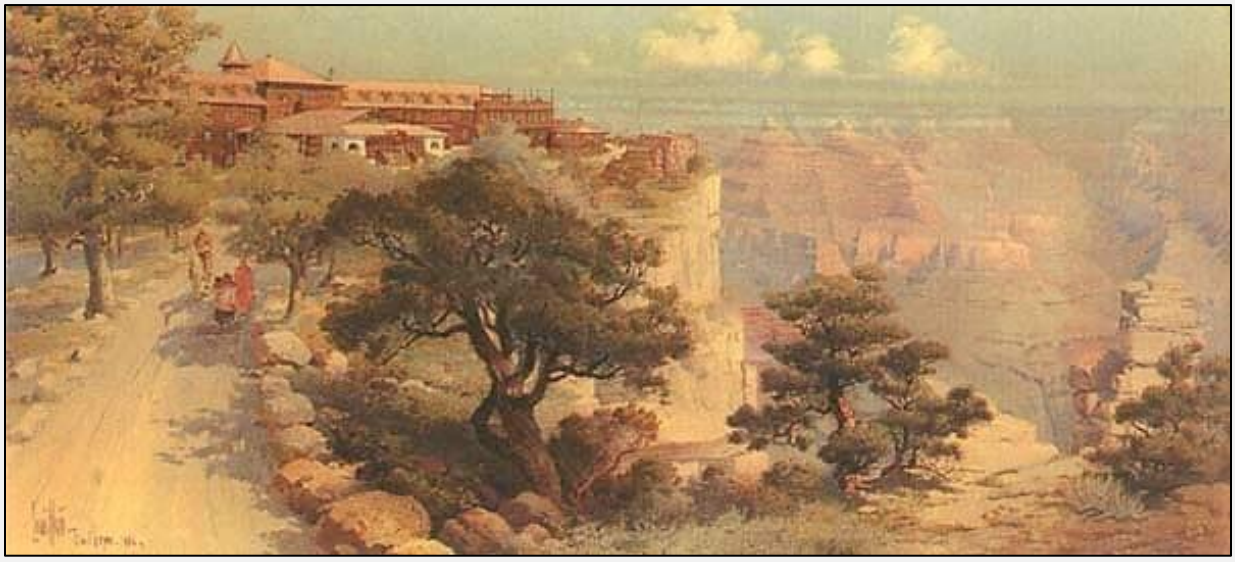


Fig. 1GG. "Grand Canyon" (1906).

The vista, signed "Louis Akin Grand Canyon 1906," is impressionistic. The canyon view with its aligned buttes hints of the grand products of human architecture, a frequently employed imaginative form of expression among the canyon's contemporary writers. The vantage point is from a position east of the hotel, with the orientation of the rim somewhat skewed such that the hotel front directly faces the rim (it does not). Hopi House, the Santa Fe's Native American crafts shop designed as if it were a Hopi pueblo, which attracts its customers right from the hotel's front door, would be in the way in this view. Instead, it is made to be quite diminutive and is placed almost as an afterthought on the very brink of the chasm *(see also detail in* Fig. 1GG-1 *on the next page)*. Adjacent to Hopi House in this view are a couple of supposedly inhabited Indian structures (from one of which smoke issues through the opening in its top; *see the detail*). In fact, in its early years it was Hopi House itself that was home to some of the Native American artisans and their families; strictly a tourist draw. The scene of course is meant to highlight the hotel. It also was reproduced and sent far and wide as a Fred Harvey postcard *(see* Fig. 1HH, *next page)*.

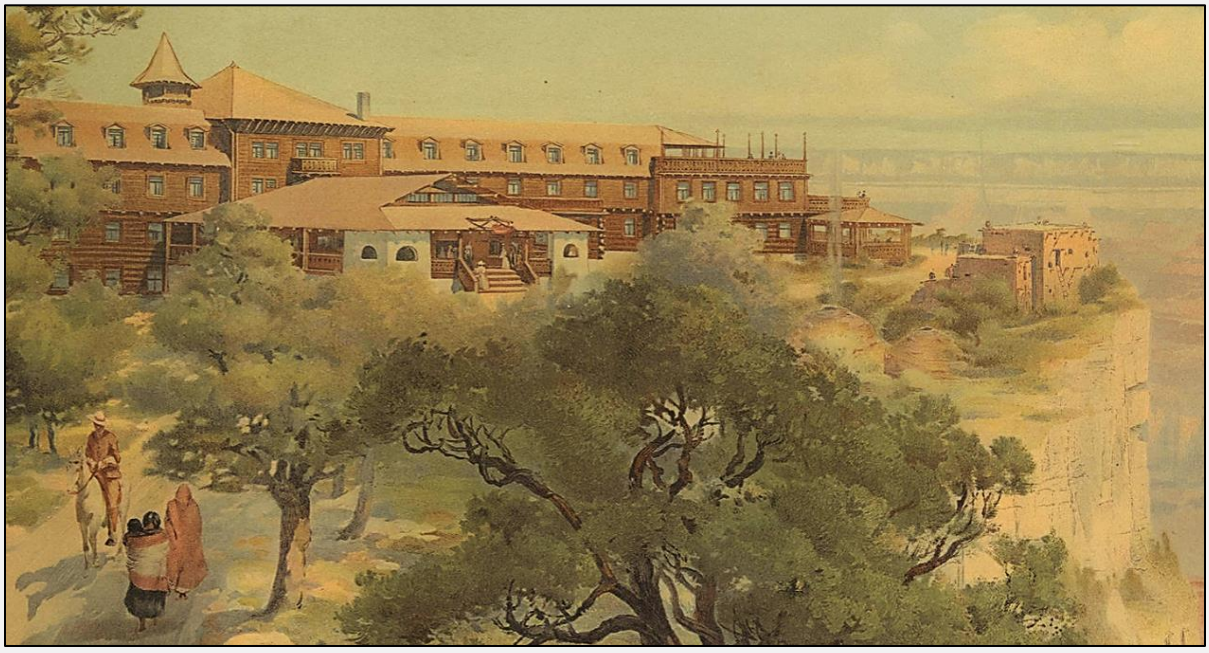


Fig. 1GG-1. Detail of Fig. 1GG.

Fig. 1HH.
Fred Harvey postcard slightly modifying and clarifying Akin's 1906 chromolithograph.

1923 — Sven Hedin

For too long, the Grand Canyon artwork of the world adventurer Sven Hedin had been hidden, presented only in his now scarce book, *Grand Canyon*, published in Swedish in 1925, German in 1926, and Russian in 1928. Not until 2022 did an English translation appear, including the original illustrations.

1925 *Grand Canyon.* Albert Bonniers Förlag (Stockholm). [In Swedish.]

1926 *Gran Cañon. Mein Besuch im amerikanischen Wunderland.* F. A. Brockhaus (Leipzig). [In German. Translation: *Grand Canyon: My Visit to the American Wonderland*.] Also a 2nd edition, 1927.

1928 *Восьмое Чудо Света. Большой Каньон*. (С. П. Кублицкой-Пиоттух [translator].) Государственное Издательство (Москва и Ленинград). [In Russian. Author's name in Cyrillic orthography: Свен Хедин. The publisher is most often cited in abbreviated format, "Гос. изд-во."]

TRANSLITERATION: *Vos'moe chudo sveta. Bol'shoĭ Kan'on.* (S. P. Kublitskoĭ-Piottukh [translator].) Gosudarstvennoye Izdatel'stvo (Moskva i Leningrad).

TRANSLATION: *The Eighth Wonder of the World. Grand Canyon.* (S. P. Kublitskoy-Piottukh, translator). State Publishing House (Moscow and Leningrad).

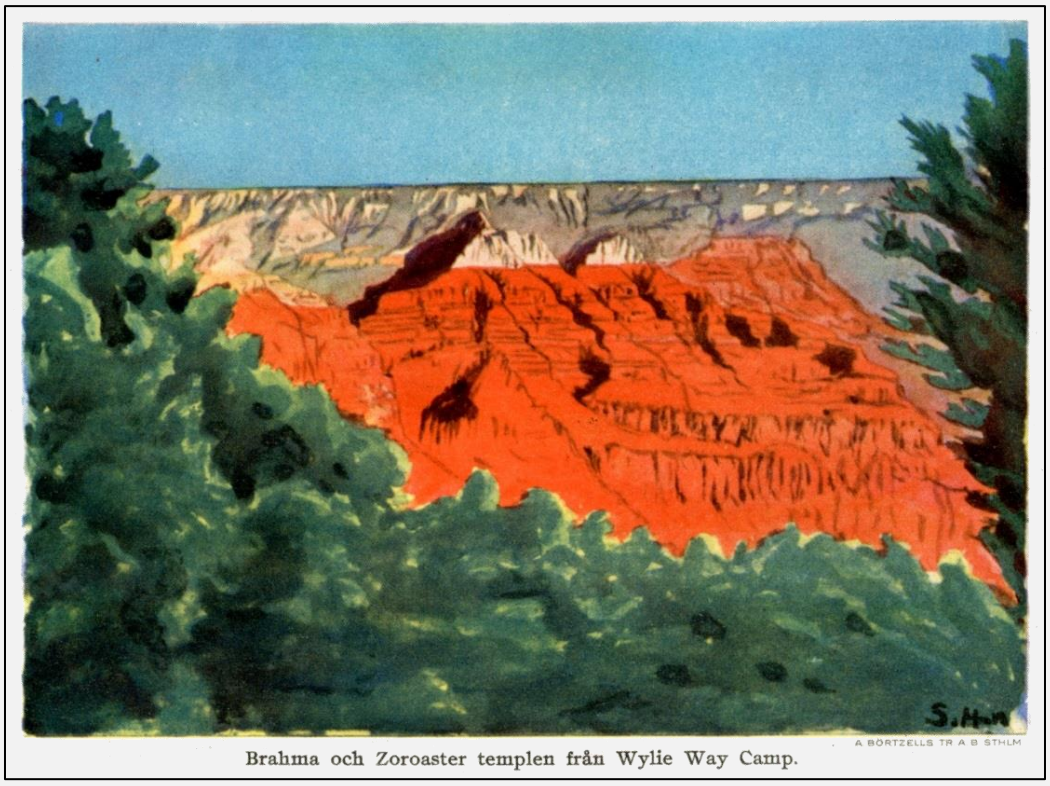
2022 *Grand Canyon. An English Translation.* (Earle E. Spamer, ed.) Raven's Perch Media (Philadelphia). [Electronic document (PDF), https://ravensperch.org.]

While *Grand Canyon* is not so much an "early" Grand Canyon work, it is specially mentioned in this Introduction because of the relative obscurity of Hedin's canyon artwork. He was, after all, not a professional painter, nor has his "exploration" in Arizona received the same attention as has his greater adventures mostly in Asia.

Hedin illustrated *Grand Canyon* with 38 graphite drawings and 10 watercolors, produced during his three-week visit to the canyon in 1923 as the guest of the Santa Fe Railway. During that time he was conducted on long trips along the canyon's South Rim, into the canyon, and a cross-canyon trip to the North Rim by mule. The book was crafted from the letters he had sent to his mother in Sweden. His artwork—particularly the jarring colors of his watercolor scenes—need time to grow into. He purposely used his own creations to illustrate the book; and in fact, when one compares his narrations of colors in the scenes he wondered over, they tend to come into the light just that way through his brush. He admitted in his Introduction (in translation here):

> It is therefore presumptuous of me to illustrate my portrayal with my own sketches drawn and partly colored on the spot. But these pictures, which lack all artistic value, will, as I hope, may in someone facilitate the understanding of the text. I had permission to reproduce as many as I wanted of the numerous photographs handed to me at El Tovar. But the sketches have, in my opinion, an advantage over the photographic plates in that they reproduce personal impressions and an individual perception and thus possess a soul.

The few examples reproduced here will serve to bring new attention to this overlooked, if peculiar, Grand Canyon artist.



Brahma och Zoroaster templen från Wylie Way Camp.

Fig. 1 II.

(*transl.* Brahma and Zoroaster temples from Wylie Way Camp.)
(watercolor, facing p. 160 in the original edition)

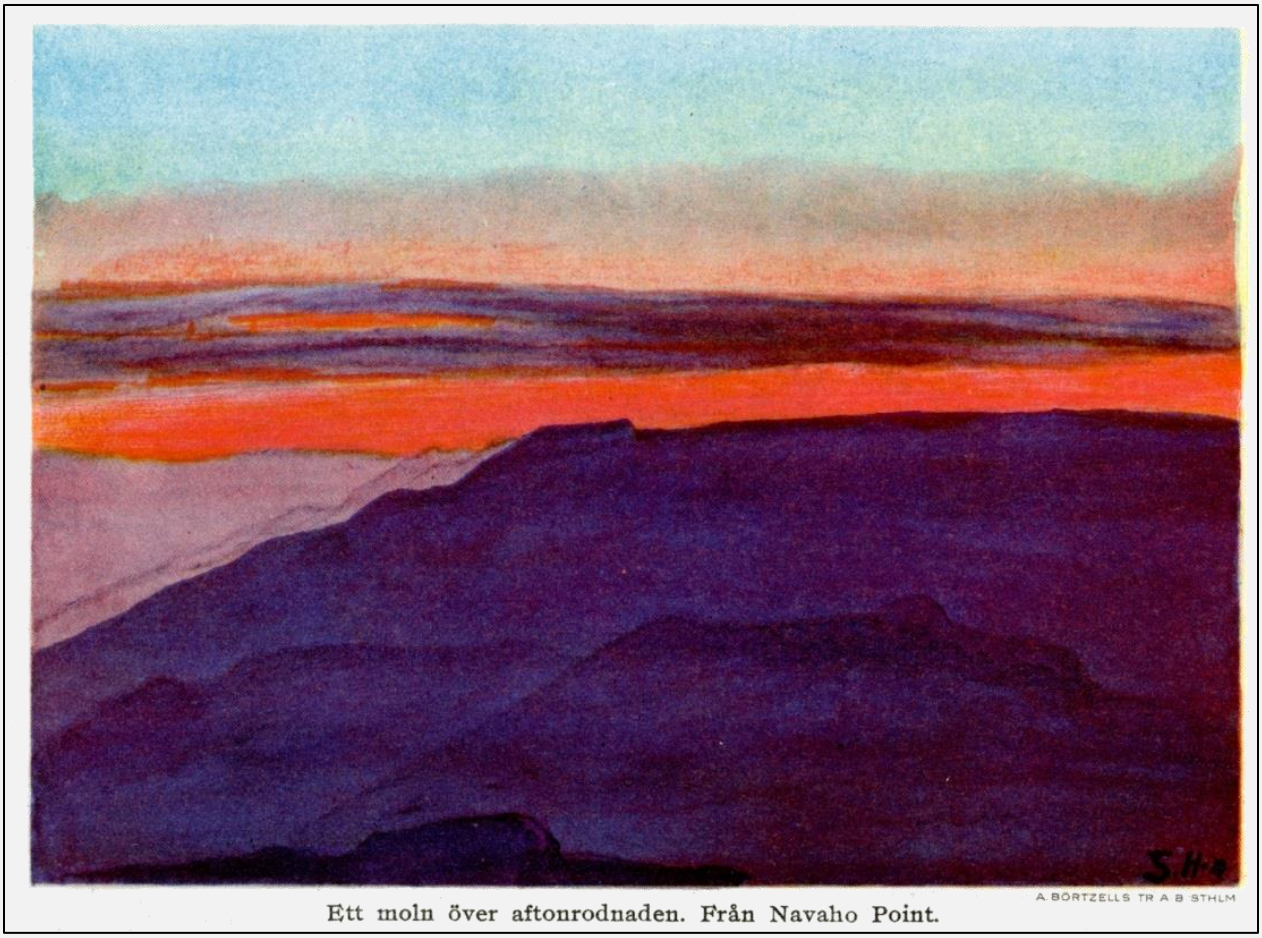
The loudness of this scene is contributed by a late-afternoon sun shining on buttes that are capped by the white Coconino Sandstone, underlain by red beds of the Hermit, Supai, and Redwall formations, though these are indiscriminately distinguished only by their ledges and cliffs. Ironically, when reproduced in black-and-white, the view approaches photography.

Fig. 1 JJ.

(*transl.* The Palisades from Navaho Point.)

(watercolor, facing p. 48 in the original edition.)

The dramatic wall of the Palisades of the Desert, Grand Canyon's easternmost front, will not disappoint the viewer in life, as it does here with its gross uniformity. The "snowscape" at the artist's feet, painted during the summer, actually is a misrepresentation of the muted coloration of the smoothly eroded Kaibab Limestone that caps the canyon rim. The snaking Colorado River, though about true to scale, blends nearly invisibly into an incompleted landscape, suggestively hidden by a sunset's shadows.



Ett moln över aftonrodnaden. Från Navaho Point.

Fig. 1KK.

(*transl.* A cloud over the evening blush. From Navaho Point.)
(watercolor, facing p. 112 in the original edition)

This bold and startlingly colored scene might educe in the viewer the Post-Impressionist style, such as that of a Vincent van Gogh painting. Night begins to cast its advance over the clouds and dimly lit canyon after sundown, reminiscent of the descriptions of purple and violet hues so well rehearsed by numerous Grand Canyon writers and poets, accentuated by the daring orange-red of the low sky and the last glimpses of sunshine in the atmosphere high overhead. In a black-and-white reproduction this scene becomes a jibberish of charcoal smears.

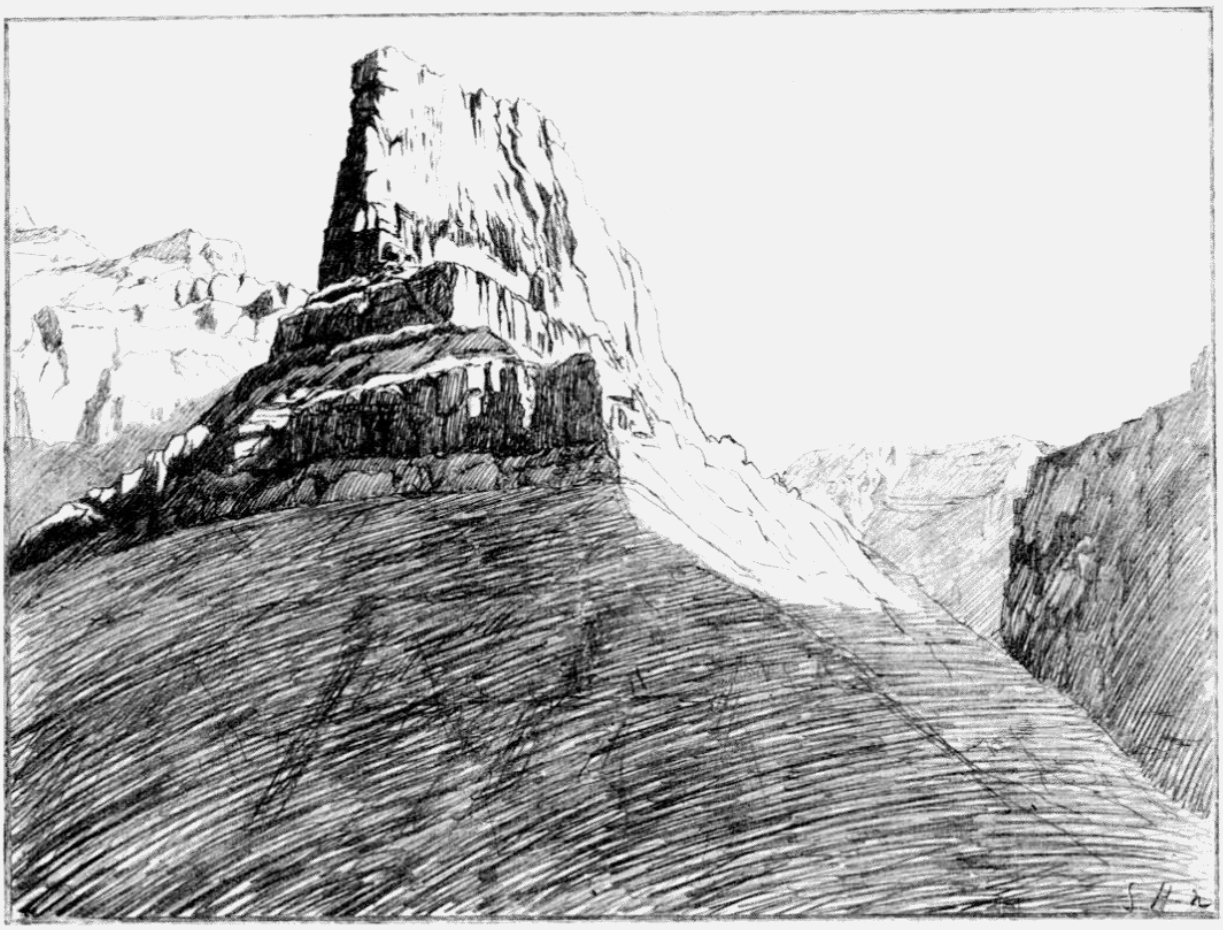
Eftermiddagsskugga i Bright Angel Canyon. Från El Tovar.

Fig. 1LL.

(*transl.* Afternoon shade in Bright Angel Canyon. From El Tovar.)
(graphite, p. 97 in the original edition.)

Hedin's notation at lower left indicates that the view faces N 10° E.

This craggy afternoon view straight up the north side's Bright Angel Canyon from El Tovar is a scene known the world around. Hedin highlights the greater parts of the canyon, leaving to the imagination the mysteries of the depths along Bright Angel Creek. (Compare the photographic view in Fig. 1Q herein.)



Hermit Peak rakt i söder från Hermit Cabins. Solen står i väster.

Fig. 1MM.

(*transl.* Hermit Peak due south from Hermit Cabins. The sun is in the west.)
(graphite, p. 123 in the original edition)

Hermit Camp, in the canyon along the Hermit Trail, was erected by the Santa Fe Railway in order to bypass issues of private ownership of the Bright Angel Trail. The magnificent butte of "Hermit Peak" was a contemporary postcard scene as well *(see* Fig. 1NN*, facing page)*. The cabins, no longer in use by about 1936, a decade after Hedin's visit, were demolished and burned by the Santa Fe on orders from the National Park Service. (What Hedin referred to as Hermit Peak was also known among local Fred Harvey Co. employees as "Lookout Point" [*fide* Wayne Ranney, April 23, 2023]. It is, incredibly, too small at map scales to have garnered an "official" geographical name.)

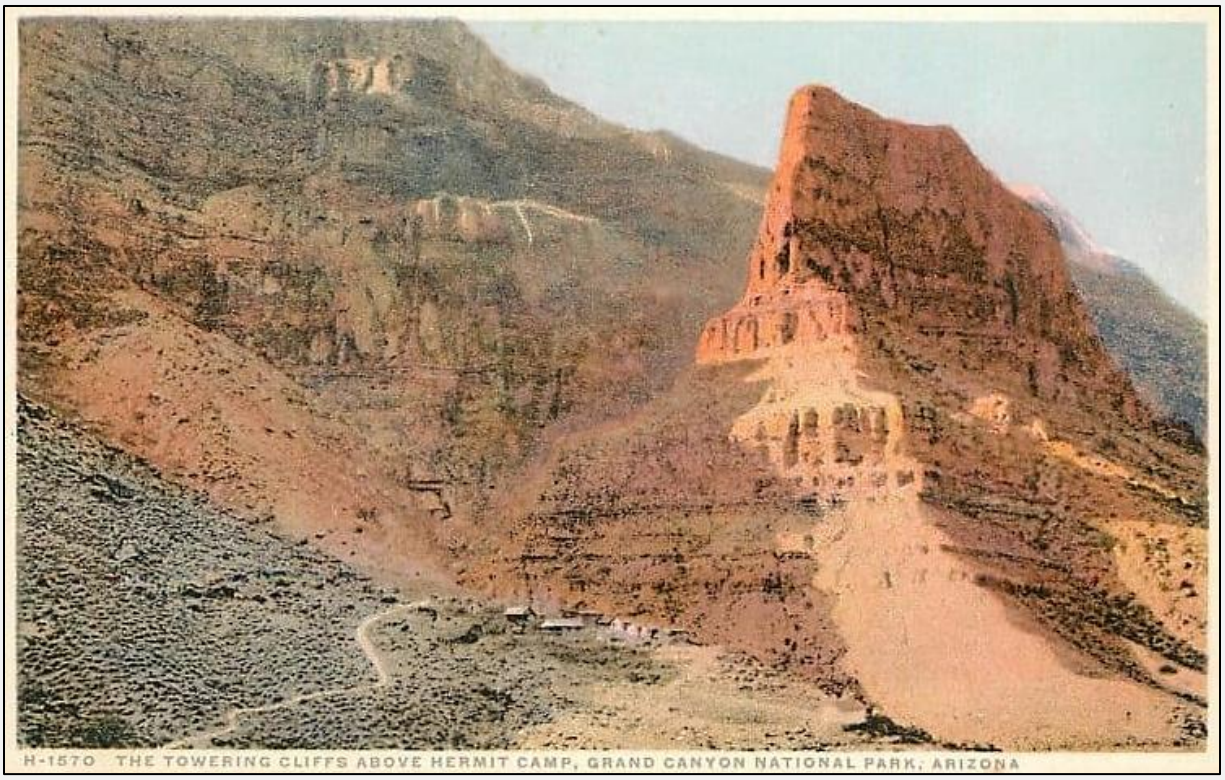


Fig. 1NN.

Fred Harvey postcard of Hermit Camp situated below "Hermit Peak" or "Lookout Point."

2.
REUSING & REIMAGINING ILLUSTRATIONS

It is no surprise that illustrators have reused and redrawn many inspiring Grand Canyon images for use in new venues and formats. The sampling on the next several pages portrays a few examples for an audience of canyon historians and aficionados, a focused introduction of a sort to the fascinating history of artistic re-illustration.

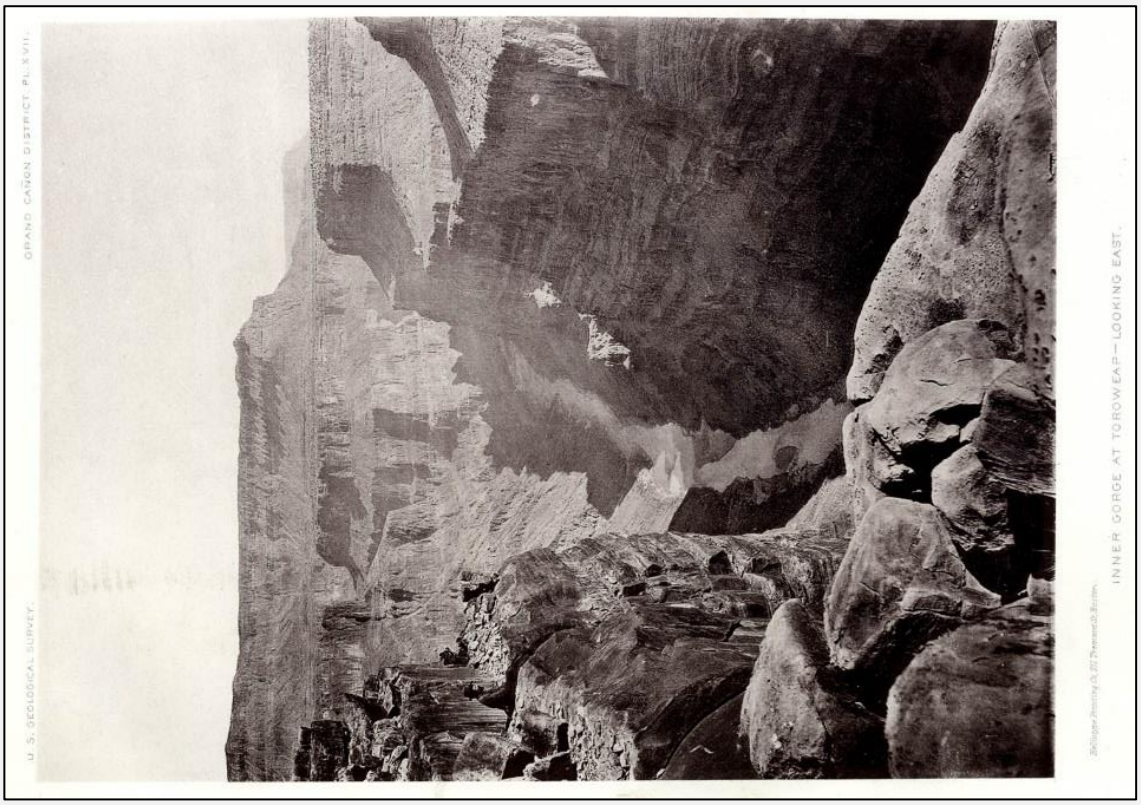
Figs. 2A–2D *(pages 60–61)* show the same scene in a variety of types and abilities, in lithography, photography, woodcut engraving, and painting; chronologically by year of publication:

A **"The Grand Cañon, looking east from To-ro'-weap."** J. W. Powell, *Exploration of the Colorado River of the West and its tributaries* (U.S. Government Printing Office, Washington, 1875), Figure 32. [Delineated by Thomas Moran, after a photograph probably by John K. Hillers taken in 1871–1872. Moran also had visited Toroweap in 1873.]

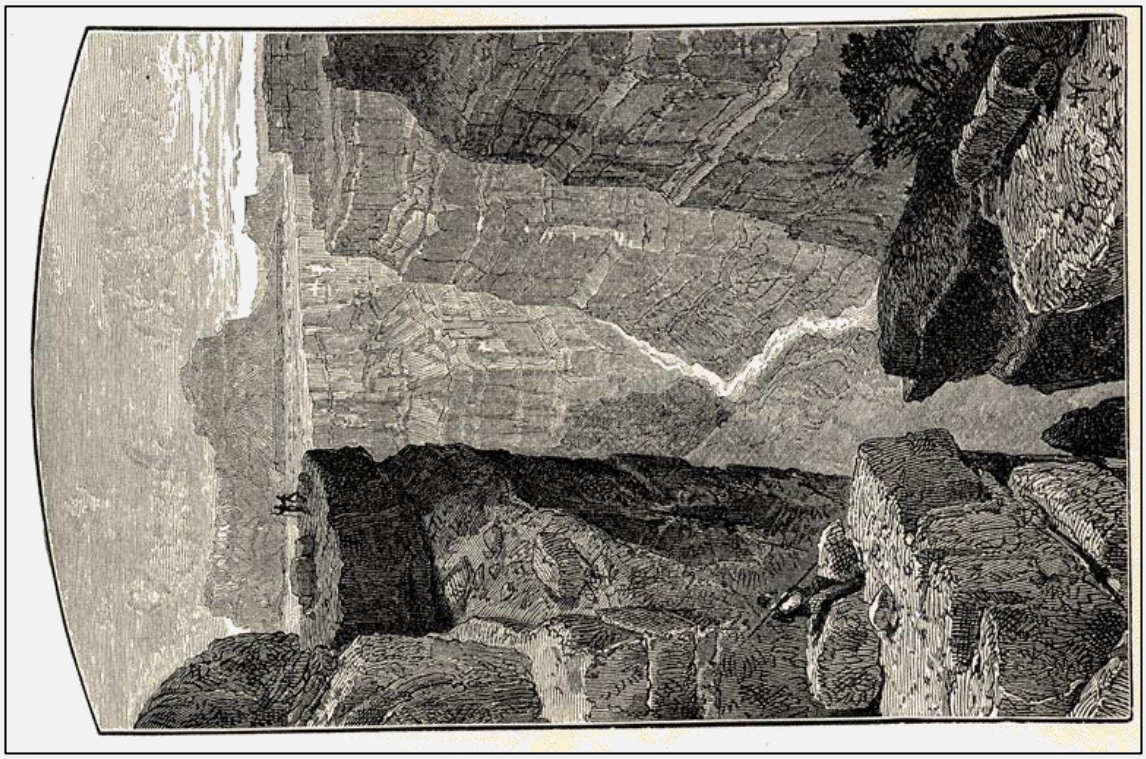
B **"Inner Gorge at Toroweap—Looking East."** Clarence E. Dutton, *Tertiary History of the Grand Cañon District* (U.S. Geological Survey Monograph 2, 1882), text, Plate XVII. (Heliotype Printing Co., Boston.) [Heliotype reproduction of a glass-plate photograph probably by John K. Hillers.]

C **"Przepaść w wielkim Kanonie rzeki Colorado pod Toroweap."** [In Polish; *transl.* 'The abyss in the great Canyon of the Colorado River below Toroweap'])" S. Orgelbranda Synów [firm], *S. Orgelbranda encyklopedja powszechna z ilustracjami i mapami. Tom IV. Od wyrazu Constans do Dżyhad* (S. Orgelbranda Synów, Warszawa, 1899), p. 418 (illustrating the entry for "Dolina" [valley], "Fig. 1"). [*Volume title transl.*: 'S. Orgelbrand's universal encyclopedia with illustrations and maps. Volume IV. From the word Constans to Dżyhad'.]

D **"Looking up the Grand Canyon, at the Foot of Toroweap, Uinkaret Division,"** "oil sketch by F. S. Dellenbaugh," dated 1875. Frederick S. Dellenbaugh, *Romance of the Colorado River* (G. P. Putnam's Sons (The Knickerbocker Press), New York and London, 1902), p. 365. [Dellenbaugh had visited Toroweap in that year.]


U. S. GEOLOGICAL SURVEY.
GRAND CAÑON DISTRICT PL. XVII.
INNER GORGE AT TOROWEAP—LOOKING EAST.

B



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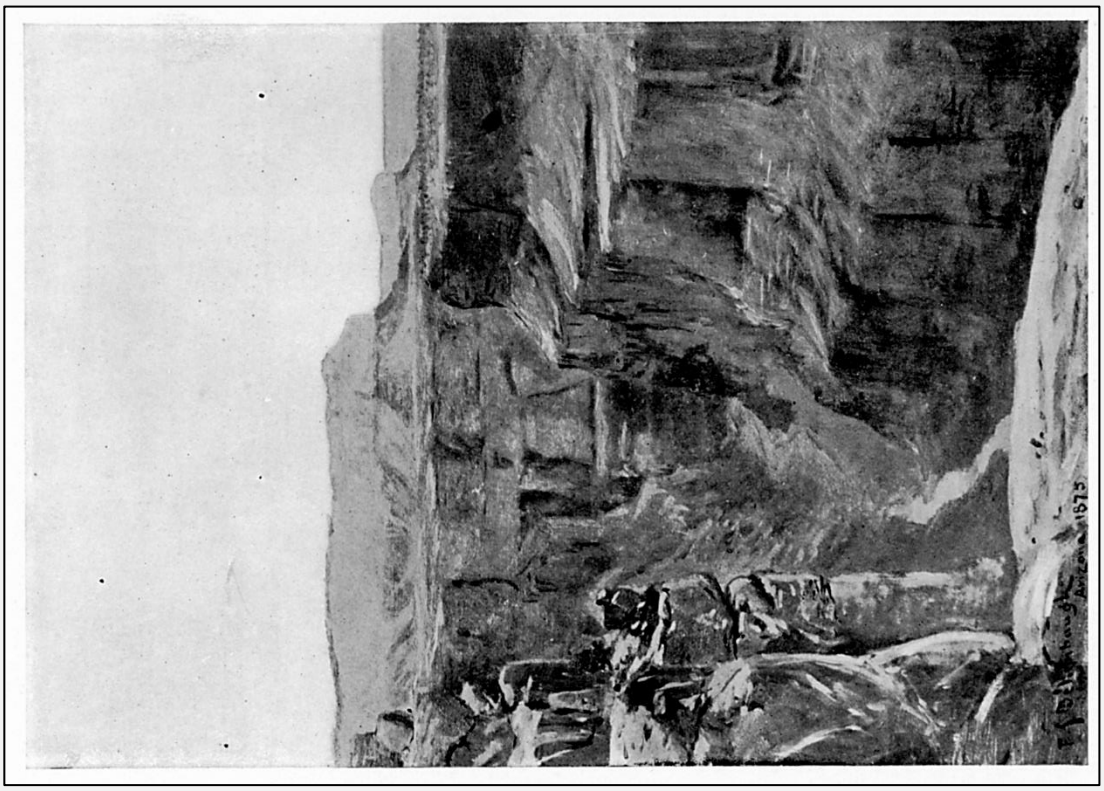

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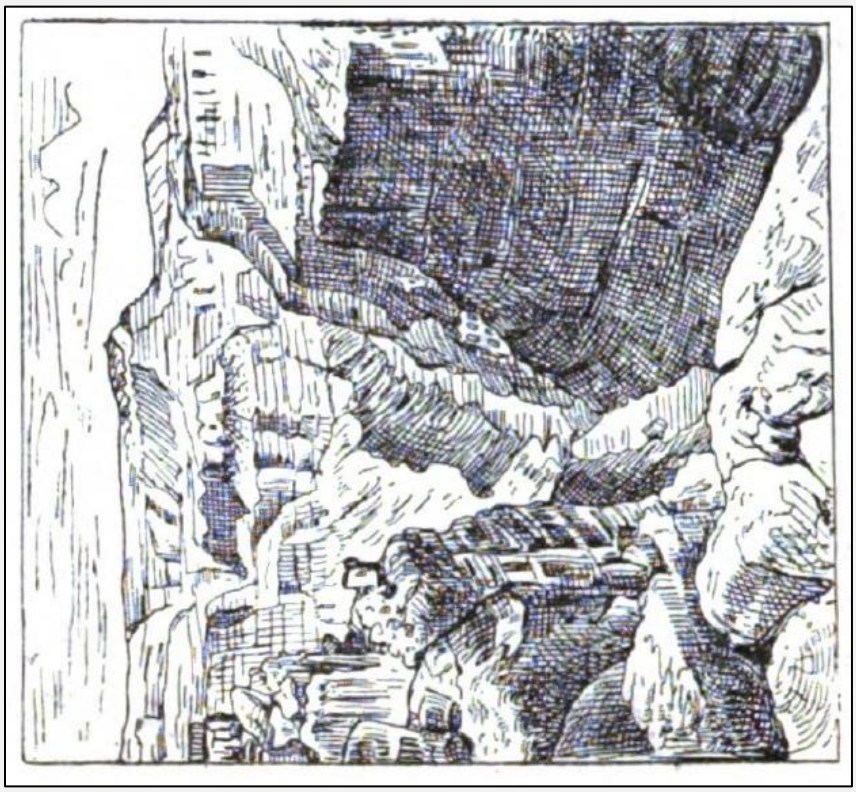

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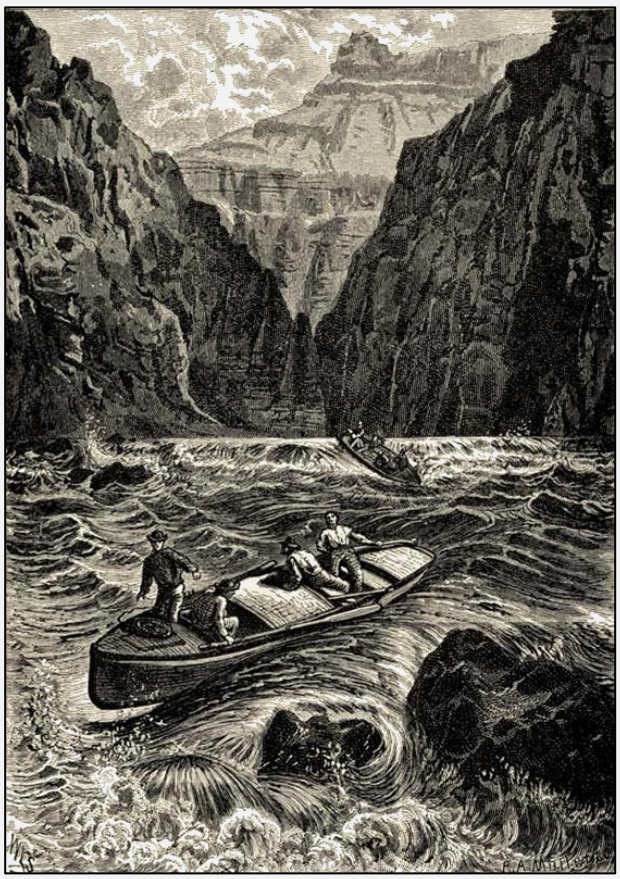
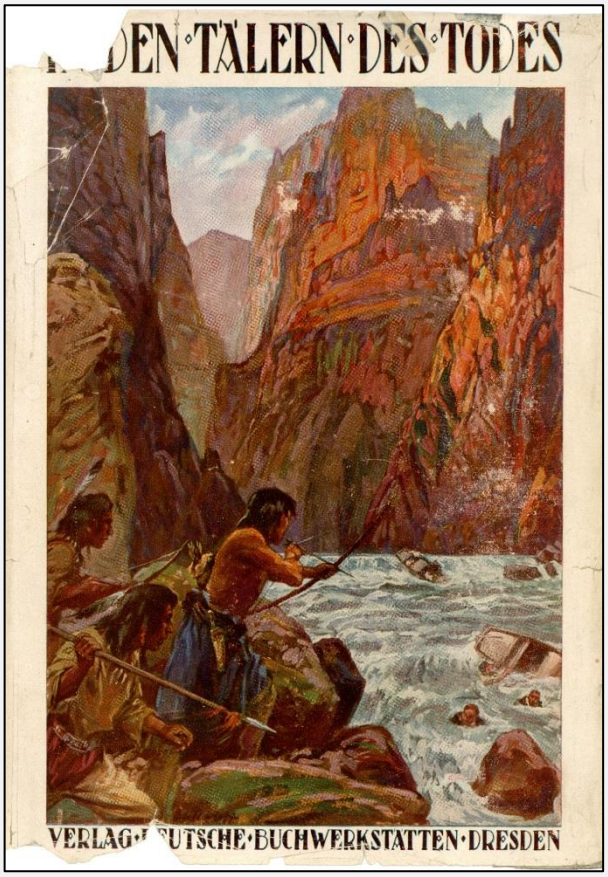
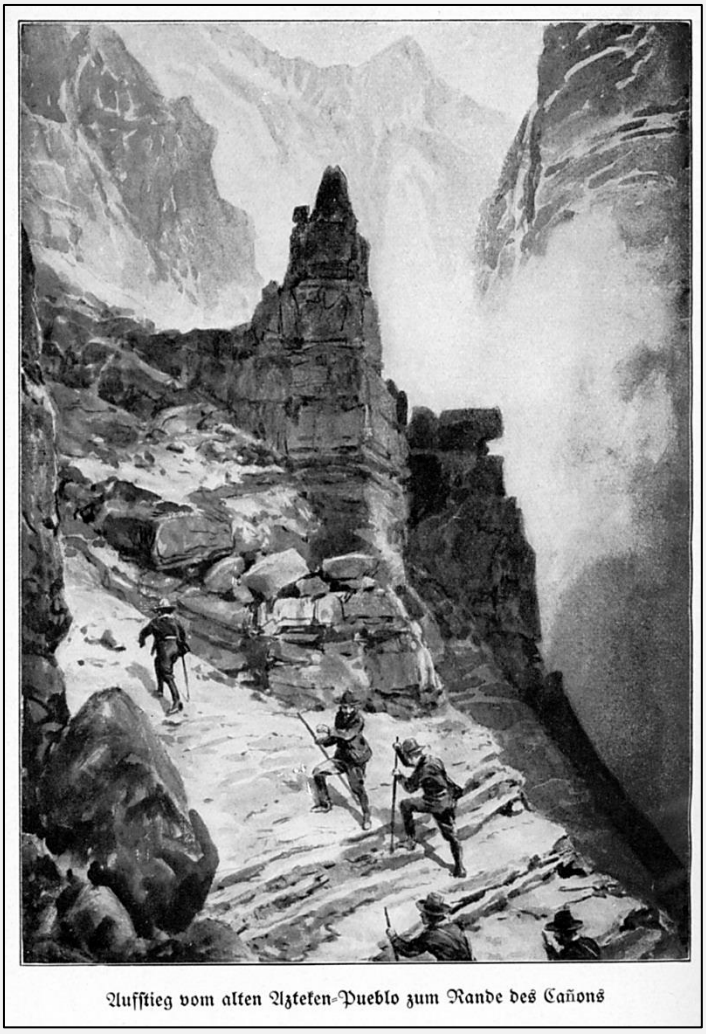




▲ **Fig. 2E–1.** In 1922, the German actor, writer, and sometimes pulp novelist **Otfrid von Hanstein** edited a young-reader title, *In den Tälern des Todes : die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell* [*transl.* 'In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell'] (Verlag Deutsche Buchwerkstätten, Dresden). It is a novelized free translation of Powell's *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (the one-armed Powell is even depicted unimpaired). The "Indian attack" shown here is wholly contrived. *The dust jacket illustration is not used inside the book.*

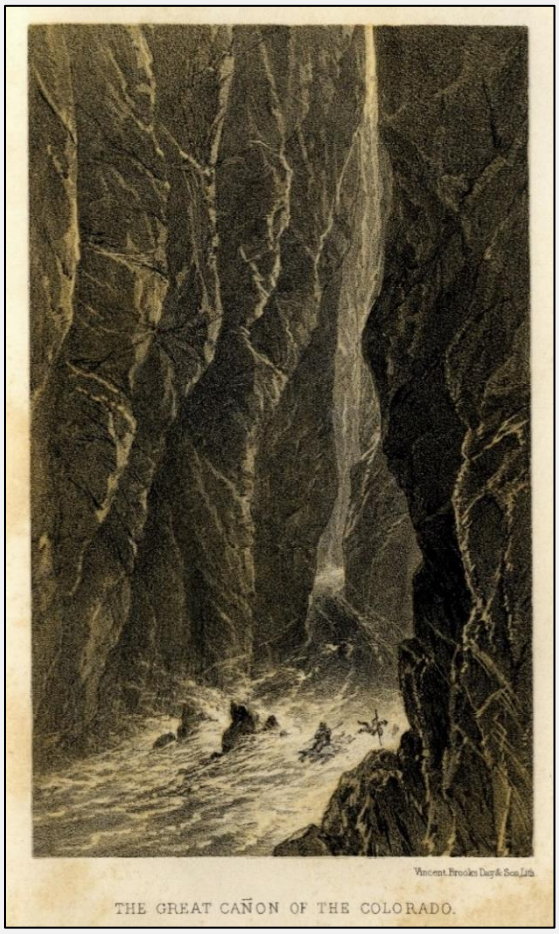
Above are shown the dust jacket *(right, artist not credited)* and *(left)* Powell's illustration that seems to have been the principal model for it: "**Running a Rapid**," Powell, Figure 28, delineated by "WLS" (probably William Ludwell Sheppard) and engraved by "R. A. [Richard A.] Muller".)

▲ **Fig. 2E–2.** Elements of the dust jacket illustration also seem to have been borrowed from *(left)* **"Wreck at Disaster Falls"** (Powell, 1875, Figure 10, a scene on the Green River, delineated by Thomas Moran, engraved by Bogert).



▲ **Fig. 2E–3. "Aufstieg vom alten Azteken-Pueblo zum Rande des Cañons"** [*transl.* 'Ascent from the ancient Aztec pueblo to the rim of the canyon'] (Hanstein, 1922, facing p. 153). Lithograph after Powell (1875). Though cropped, the illustration is largely faithful to Moran's original (in Powell), with some repositioning of the men and the removal of the man hailing at the top of the slope.

▲ **Fig. 2E–4. "Climbing the Grand Cañon."** (Powell, 1875, Figure 34.) Delineated by Thomas Moran, engraved by F. S. King.



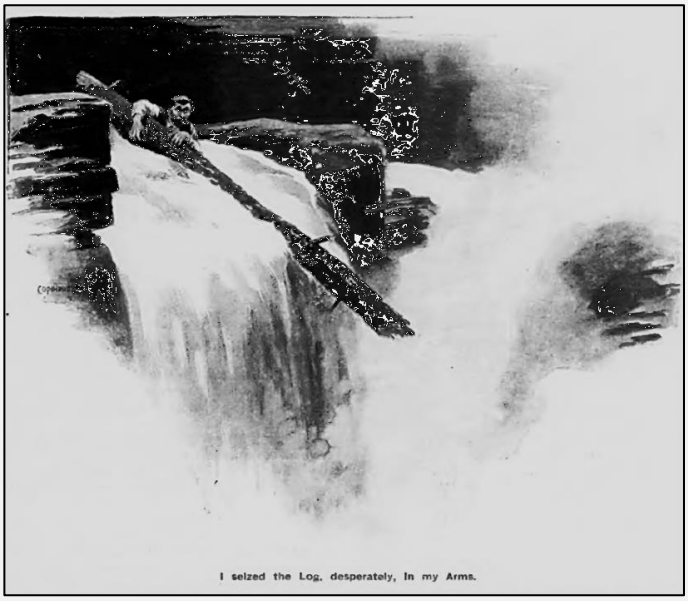
On September 7, 1867, **James White** was rescued from a crude log raft in the Colorado River at Callville, Nevada, suffering severely from exposure and starvation. He said he had been all the way through "the Big Canon," the sole survivor of three who had been prospecting above the San Juan River. His story has been a point of discussion and debate ever since. It reached public attention quickly, and the prolific illustrators of the period grasped (and imitated) the illusory imagery as tightly as White had held onto his raft.

▲ **Fig. 2F–1.** *(Above left)* William A. Bell's *New Tracks in North America* (Scribner, Welford and Co., New York, 1870) depicted James White's raft in the imagined defile of the Grand Canyon, at the moment when his companion, George Strole, was lost overboard in a rapid, losing his hat, too *(detail in inset, right)*.

◥ **Fig. 2F–2.** *(Above right)* The same scene was poorly and even more gloomily refigured for Alfred R. Calhoun's chapter, "Passage of the great cañon of the Colorado" in *Wonderful Adventures: a series of narratives of personal experiences among the native tribes of America* (various imprints in America and Europe, no date [1870s]).

► **Fig. 2F-4.** "Down the Grand Cañon," a young-reader tale by A. Ellbrace, in all probability fashioned after the James White account, was published in three installments in *The Youth's Companion* in 1894 (Vol. 67, July 12, p. 319, July 19, p. 327, July 26, p. 335). The series was illustrated with imaginative scenes of action such as the one here where the hero, "George Robinson," is reduced to grasping a single log—"I seized the Log, desperately, in my Arms." The artist may have signed, in tiny lettering midway on the left, "Copeland."

◄ **Fig. 2F–3.** In this crude version for Albert D. Richardson's *Beyond the Mississippi* (Hartford, Connecticut: American Publishing Co. [etc.], 1869), with its mighty peculiar legend, White's raft has fairly disintegrated and both men are precipitated into the maelstrom *(detail above)*. The route through the gorge has effectively disappeared, unless the weird waterfall-like feature in the center is meant to be the improbable course of the unfortunate rafters. (Artist A. R. Waud, engraver J. T. Speer; credited on p. viii of volume.)



▲ **Fig. 2G–1. 1861 "Big Cañon."**

Lithograph by J. J. Young, from a sketch by F. W. von Egloffstein. *In* Joseph C. Ives, *Report Upon the Colorado River of the West, Explored in 1857 and 1858 . . . .* (U.S. Government Printing Office, Washington, 1861), Part I (General Report), Plate IX.

One of **F. W. von Egloffstein**'s problematical scenes from the 1858 Ives expedition *(left)* was imaginatively refigured *(below)* for use in a geography a decade later. The newer view found a base for the mysterious spire and added the river and a lone boater, in the process also changing the view from a side canyon to one in the river gorge. Note also the even more greatly exaggerated incision of tributary canyons (their courses betrayed by the wriggling maws of chasms on the plateau). In both views Egloffstein's improbable spire rises above the adjacent plateau, though it is made narrower in the later drawing. Even if some of the lithographic stones from the Ives volume had been mixed up with those of another expedition *(see text)*, the scenes still validated the wonders that were written about the Grand Canyon.

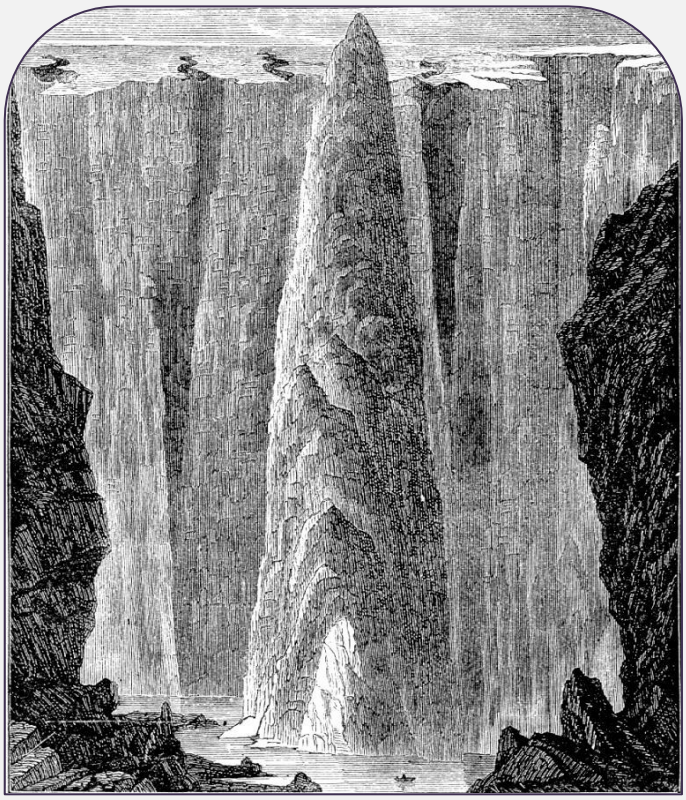
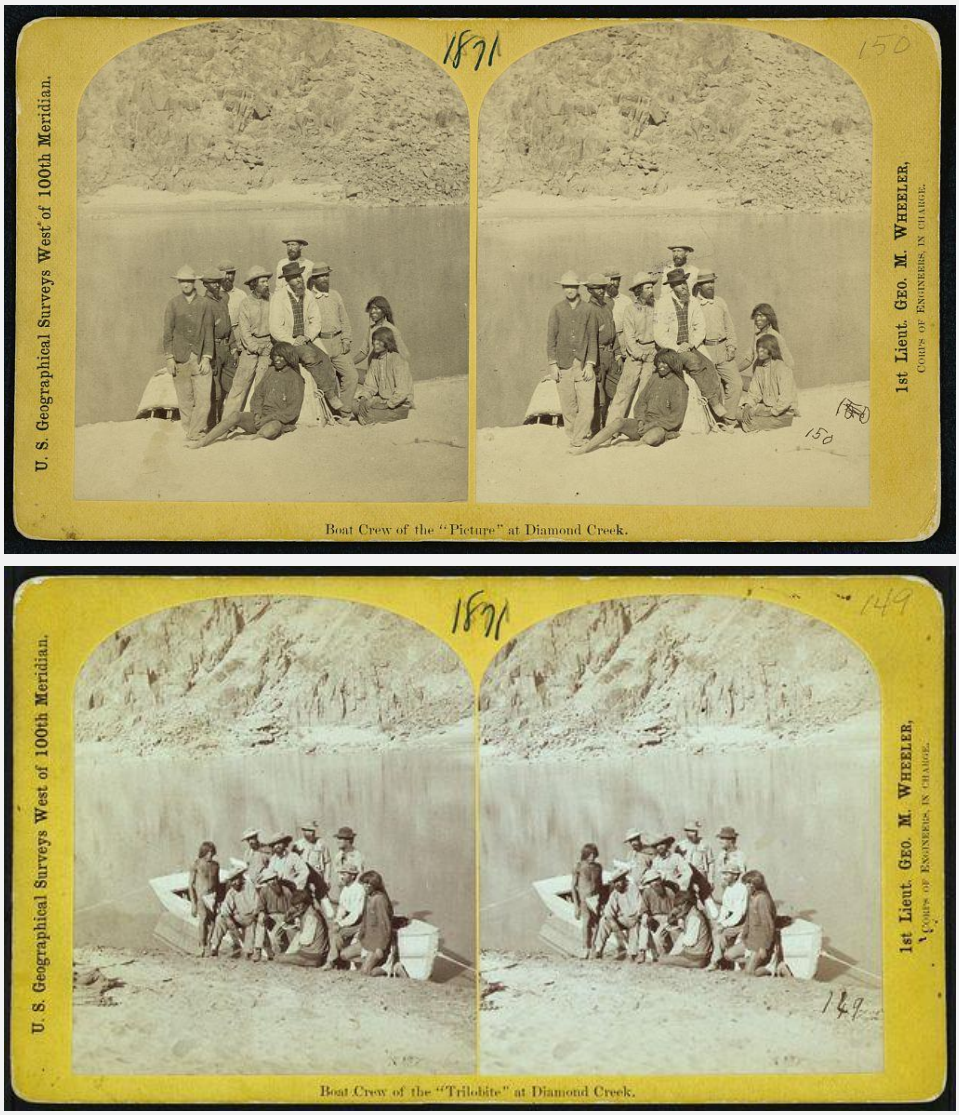


Fig. 2G–2. ▶

1873 "Canons of the Colorado River."
[Artist not indicated.] *In* D. M. Warren (revised by A. von Steinwehr), *An Elementary Treatise on Physical Geography, To Which Is Added a Brief Description of the Physical Phenomena of the United States* (Cowperthwait and Co., Philadelphia, 1873), p. 37.

By the time this rendition had been made, John Wesley Powell's exploits on the Colorado River were well known. Thus it was reasonable, if not just for the purposes of staffage, to place a boater on this canyon river—though alone and with some uninformed artistic license in showing the his reflection on limpid water.



The unnecessary (and thus peculiar) expedition led by **Lt. George M. Wheeler** in 1871, moving *upstream* from the lower Colorado River into Grand Canyon to reach Diamond Creek, was intended to "tie together" the Ives and Powell expeditions, even though there was nothing that was unknown about these reaches of the river. It was nonetheless beautifully photographed by Timothy H. O'Sullivan, whose stereoscopic views included these two: ▲▲ **Fig. 2H–1** *(top)* **"Boat Crew of the 'Picture' at Diamond Creek"** and ▲ **Fig. 2H–2** *(bottom)* **"Boat Crew of the 'Trilobite' at Diamond Creek."** These images were used to produce a lithograph of the party after their arrival at Diamond Creek, which contrives to create a unified scene *(***Fig. 2H-3,** *facing page)* that was included in Wheeler's very delayed final report of his survey, *Report upon United States Geographical Surveys West of the One Hundredth Meridian, in charge of Capt. Geo. M. Wheeler . . . . Vol. I. – Geographical Report* (U.S. Government Printing Office, Washington, 1889).

▼ **Fig. 2H–3. "Colorado River Party Reaching Mouth of Diamond Creek. 1871"** (Wheeler, 1889, Plate XXIV). The lithograph borrows from another photograph that takes in the mouth of Diamond Creek from the north and places the boats on the same shore. The man at far left is made out to be sitting in the lithograph, and the man third from left, partly obscured, has been moved to "reveal" him. Native American members of the crew are included; the man on the ground at the right of the left-hand photo has been shifted to the right to balance the groups. Lt. Wheeler is the dapper man seated on the left side, wearing a checked vest and dark hat. (One may also usefully use this scene to see what cannot be seen in Balduin Möllhausen's view at the mouth of Diamond Creek [**Fig. 1C**, p. 14].)

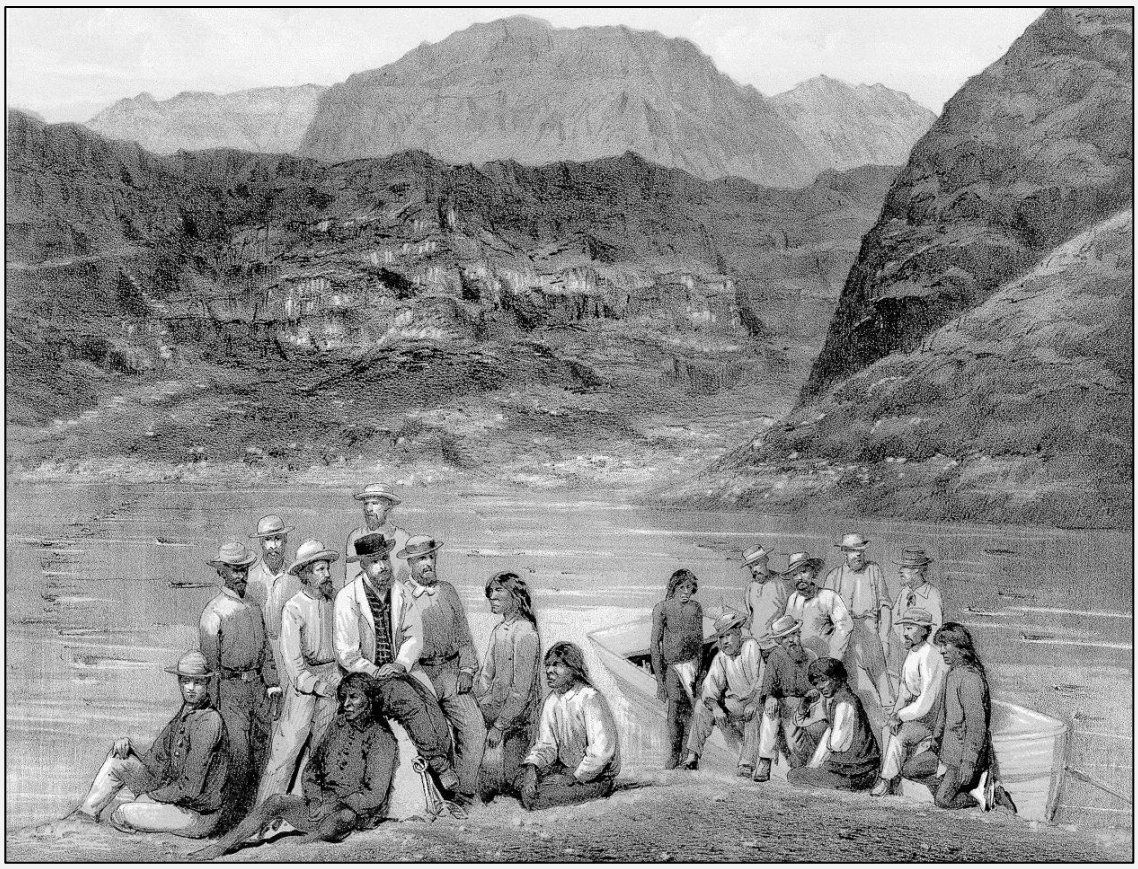


Fig. 2I *(facing page)* ►

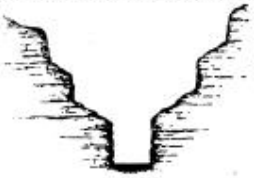
The Colorado River expedition led by **Robert Brewster Stanton** during 1889-1890 was to survey the route for the proposed Denver, Colorado Cañon & Pacific Railroad, which included the entire length of the Grand Canyon. Stanton was also the first to systematically photograph the route, images which have been used to this day for the purposes of comparing changes to the river corridor's ecosystem and the appearance of the river's rapids. When Stanton wrote one of his promotional pieces for the *Engineering News*, however, he relied upon his photographs and *redrawings* by "Burt" of *Engineering News*, a curious mix. The images on the sample page opposite carry the legends, *(top)* "**The Head of the Grand Canon. (Photo 375.)**"; *(middle)* "**In the First Eighteen Miles of Grand Canon. (Photo 385.)**", which is a drawing signed "Burt", "ENG NEWS"; and *(bottom)* "**In the First Eighteen Miles of Grand Canon. (Photo 386.)**" (Stanton, Robert Brewster, "The Denver, Colorado Canon and Pacific Railway Project," *Engineering News*, Vol. 24, no. 42 (October 18, 1890), pp. 341-344, 352-357.)

The artist, Burt, is identified by Charles Whiting Baker in "The Story of 'Engineering News'," *Engineering News Record*, Vol. 78, no. 1 (April 5, 1917), who explained that a staff expansion in early 1887 included "F. P. Burt, a young Canadian engineer with a special artistic talent, [who was] brought to establish the nucleus of an illustration department." Burt also later became an officer of the publishing firm.

This brings our line to Lee's Ferry at the head of the *great* canons of the river—the Marble and the Grand Canon. They are, in fact, but one continuous canon having only an arbitrary division at the mouth of the Little Colorado.

We enter the head of the Marble Canon with a short tunnel through a sharp point, and beyond this for a distance of ten miles the line is upon good slopes of talus, in almost the whole distance underlaid by horizontally stratified rock in place, making a good and permanent roadway.

At this point the canon cuts into a much harder stratum of rock forming a narrow inner gorge with vertical walls next to the water for say 50 to 100 feet up. Above these the walls of the canon slope back in a general cross-section of this form:



In this inner gorge, being so narrow, the difference between low and extreme high water varies from 40 to 95 feet, but from the very nature of the case our line is on the first sloping bench above the inner gorge and well out of the way of the most extreme rise.

THE HEAD OF THE GRAND CANON. (Photo. 375.)

IN THE FIRST EIGHTEEN MILES OF GRAND CANON. (Photo. 385.)

This cliff bench-work continues for some 12 miles, with a tunnel through Point Hansbrough, thereby saving a mile in distance.

From Point Hansbrough to the Little Colorado, a distance of some 18 miles, the canon widens, the marble benches retreat, new strata of limestone, quartzite, and sandstone come up from the river, and the debris forms a talus equal to a smooth mountain slope.

See Photographs Nos. 350, 363, 370 and 372, for illustrations of this section.

At the mouth of the Little Colorado River —though it is only an arbitrary division—ends the Marble and begins the Grand Canon. (See Photographs Nos. 372 and 375).

TABLE OF CLASSIFICATION—MARBLE CANON.

Distance in Miles.	General Character of Work.	Photographs Illustrating Each Class of Work.
.500	Bottom lands	
88.810	Heavy talus slopes*	Nos 370, 363, 370, 372
.125	Through rock cut	
82.490	Cliff bench work	" 318, 339, 338
.770	Heavy embank., under cliff	
2.875	Tunnels—(4 tunnels)	
87.810	Total.	

*Note.—Under "heavy talus slopes" are placed all slopes of talus and stratified rock in place covered with loose rock and debris.

We now come to the most wonderful part of the whole river route—*The Grand Canon*. In this have been supposed to exist all the terrors for railway construction that would for ever condemn the route. Let us look at it with this in mind, it is only the

This class of bench-work extends for 7½ miles, ending with nearly 3 miles of good talus slopes. Again the canon narrows up, and we have 11¼ miles of the same cliff bench-work. This extends to Point Retreat, where we left the river on our first expedition.

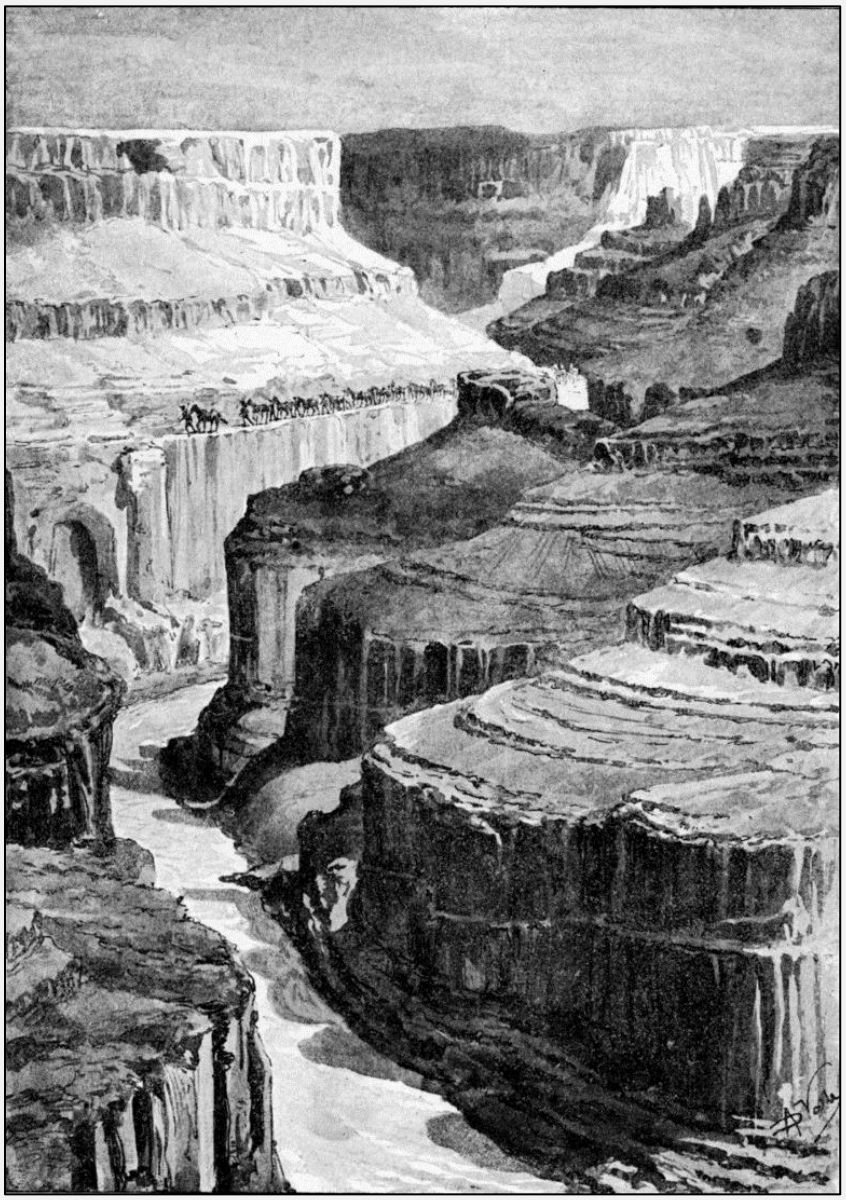
At Point Retreat, near the middle of Marble Canon, the river makes a sharp turn to the left and then again to the right. At this point the marble stands up in vertical cliffs about 300 feet high from the water's edge, while the sandstones bench back in slopes and cliffs to 2,500 feet in height. Just beyond this the canon is the narrowest, being but a little less than 400 feet wide from wall to wall. The marble rapidly rises till it stands in perpendicular cliffs 700 to 800 feet high, with patches of broken down cliffs forming small benches and talus slopes at their bases. (See Photographs Nos. 332 and 338 in this issue.)

Our line would pass through Point Retreat with a tunnel about one mile in length, cross the river with a single span, from cliff to cliff, and through the opposite point with a shorter tunnel coming out upon the same general class of cliff bench-work.

This section of some ten miles (two above Point Retreat) in Marble Canon is in fact the most difficult to locate and perhaps the most expensive ten miles to construct anywhere upon the whole river. It is necessary to cross the river for the first and only time. The closeness of the marble cliffs offers a very suitable place for a single span bridge. Although expensive, a permanent and first-class line can be located through this ten miles without, at any point, hanging upon the sides of the perpendicular cliffs.

IN THE FIRST EIGHTEEN MILES OF GRAND CANON. (Photo. 386.)

▼ **Fig. 2J–1.** This imaginative scene was drawn by **A. Della Valle** to illustrate Emilio Salgari's Italian adventure novel, *La Sovrana del Campo d'Oro* [*transl.* 'The Queen of the Gold Camp'] (Antonio Vallardi, Milano, no date [1919?], facing p. 176). The legend, "**Per dieci minuti fiancheggiarono la roccia, avanzando adagio, adagio . .**" [*sic*] (*transl.* 'For ten minutes they skirted the rock, advancing slowly, slowly . .') refers to action taking place in Chapter 20, "Il 'Gran Cañon del Colorado" (pp. 145-150). This is in reality a vista in Marble Canyon where people are used to the idea that this gorge is a couple of thousand feet deep, yet the line of animals here shown being led along a ledge suddenly reduces the grandeur to something much more of the ordinary.



◄ **Fig. 2J–2.** Della Valle's image *(Fig. 2J-1)* was copied from this scene created by **Albert Tissandier*** that appeared in various contemporary publications; this one is from "Voyage d'Exploration dans l'Utah et l'Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885," [*transl.* 'Journey of Exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by Monsieur Albert Tissandier, 1885'], *Le Tour du Monde* (Paris), 1886 (premier semestre), p. 367. The figure's legend reads, "**Les Marble Cañons près de Pagump Valley . . . Dessin d'Albert Tissandier, d'après nature**" [*transl.* 'The Marble Canyons near Pagump Valley . . . Drawing by Albert Tissandier, from life' "]. The illustration, when it was reprinted in other contemporary publications, usually appeared with legends that misplaced the locale in Utah. Della Valle's original source is not known.

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* Tissandier's original art for this scene is a piece drawn with graphite on paper, now in the Utah Museum of Fine Arts, University of Utah, Salt Lake City. Its legend, by the artist, reads, "Les precipices de Marble Canon's près de Pagump Valley (Arizona) 14 Juin 1885" [*transl.* 'The precipices of Marble Canyon near Pagump Valley (Arizona) June 14, 1885'], with an additional note, "Dessin paru dans le Tour du monde (Hachette)" [*transl.* 'Drawing published in Le Tour du Monde (Hachette)'] (Hachette is the publisher's name). This original art has been digitized online: https://collections.lib.utah.edu/details?id=415803&q=Pagump (last accessed April 16, 2023).

Albert Tissandier also unabashedly borrowed from one of the Grand Canyon art masters, William Henry Holmes. Although the Frenchman had been to Toroweap himself, in 1885, he even copied (crudely and indistinctly) Holmes' small group of mounted travelers halted at a rain pocket *(lower left)*.

▲ **Fig. 2J–3.** "**The Grand Cañon at the Foot of the Toroweap—Looking East**", by William Henry Holmes, in Clarence E. Dutton, *Tertiary History of the Grand Cañon District* (U.S. Geological Survey Monograph 2, 1882), *Atlas*, Sheet VI.

► **Fig. 2J–4** *(facing page)*. "**Canon de Toroweap dans l'Arizona**" [*transl.* 'Canyon of Toroweap in Arizona'], cropped after Holmes by Albert Tissandier, in Tissandier, *Six Mois aux États-Unis: Voyage d'un Touriste dans l'Amérique du Nord, suivi d'une Excursion à Panama.* (G. Masson, Paris, 1886), Plate IV [*transl.* 'Six Months in the United States: Travel of a Tourist in North America, followed by an Excursion to Panama']. Peculiarly, Tissandier's fig. 23 (*not reproduced here*) is an illustration, "Grand cañon, vue prise à l'est de Toroweap" [*transl.* 'Grand Canyon, view to the east at Toroweap'] that perfectly reproduces a Thomas Moran illustration from J. W. Powell's 1875 monograph, even including Moran's monogram *(see herein,* Fig. 2A *on p. 60)*.

3. An Unusual Piece of Government Artwork

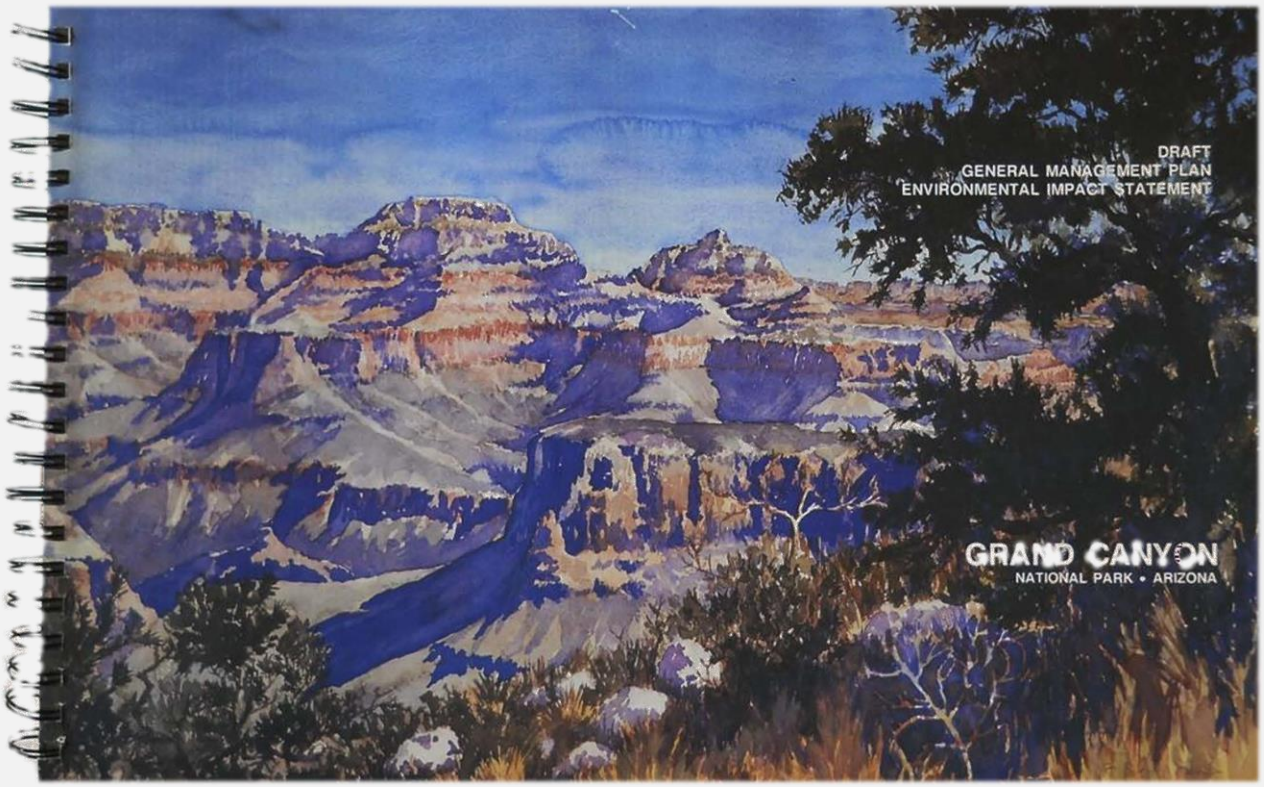

Fig. 3. This is a peculiarly immense, and ornamented, example of gray literature (documents that were only meant for limited, special-use distribution). The *Draft General Management Plan and Environmental Impact Statement for Grand Canyon National Park*,* produced in 1995 as an administrative document, is also unusual for containing a number of watercolor paintings, on the cover *(shown here)* and as text-section separators. The artist is, regretfully, not credited. But by analyzing the hasty signature on these works, he is here identified as **Philip Thys**; his name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service's Denver Service Center. In addition to containing artwork, this example of gray literature is also unusual for measuring 11 × 17 inches (and when fully opened it is shy of a yard wide). Further, the *Final* plan (1995), printed at a more conventional 8½ × 11 inches and not spiral bound, simply presents collated updates that *refer the reader back to this Draft document*. Thus the "draft," which is inherently disposable, is made indispensable!

* U.S. National Park Service, Grand Canyon National Park, in cooperation with U.S. Forest Service, *Draft General Management Plan and Environmental Impact Statement, Grand Canyon National Park, Coconino and Mohave Counties, Arizona : March 1995.* [No separate imprint.]

PART 1

COMPLETE BIBLIOGRAPHY
ARRANGED BY AUTHOR OF PUBLICATION

ANONYMOUS

PUBLICATION NOT DATED:
DATE ESTIMATED, ATTRIBUTED, OR KNOWN FROM ORIGINAL RECEIPT

NO DATE *Grand Canyon National Park : blank book journal.* [No imprint], [100] pp. [Cover art portrays an imaginative scene of two deer and cacti on a slope overlooking the Colorado River from the Nankoweap granaries.] [Copy acquired new, 2013.]

DATED PUBLICATIONS, GROUPED BY YEAR

1869 Carvalho's painting of the Grand Canyon of the Colorado River. *The New York Times*, (September 4): 4. [S. N. Carvalho, New York exhibition.] [*Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

1869 Carvalho's painting of the Grand Canyon of the Colorado River. *Scientific American*, New Series, 21(12) (September 18): 180-181. [S. N. Carvalho painting of Grand Canyon exhibited at his studio in New York; from sketches taken "on the spot and while attached to the Fremont expedition as photographic artist." *Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

1874 City and suburban news. *The New York Times*, (May 10):. [See under "New-York": "Thomas Moran's large painting of 'The Chasm of the Colorado' will be privately exhibited by Leavitt's Gallery, No. 817 Broadway, on Monday evening. It will be publicly exhibited (without charge) at Goupil's during the following fortnight." (ENTIRE NOTE)]

1874 "The Chasm of the Colorado." *The New York Times*, (May 12):. [Brief notice of exhibition of the Thomas Moran painting the previous evening at the Leavitt Art Rooms.]

1874 Fine arts. Mr. Moran's new picture—Academy of Design—Notes. *The New York Times*, (May 18):. [Regarding "Chasm of the Colorado".]

1874 "The Chasm of the Colorado." *In:* Culture and Progress [SECTION]. *Scribner's Monthly*, 8(3) (July): 373-374. [Thomas Moran painting.]

1874 [Thomas Moran.] *In:* Art [SECTION]. *Atlantic Monthly*, 34 (September): 375-377. [A scathing review of Moran's "The Chasm of the Colorado", on exhibit at the Goupil and Co.'s gallery in New York.]

1875 *Guyot's new intermediate geography.* New York: Scribner, Armstrong and Co.; Chicago: Hadley Brothers; and Boston: Thompson, Brown and Co., 106 pp. (Guyot's Geographical Series.) [See p. 50: "The *Rio Colorado* is navigable four hundred miles from its mouth, to the mouth of Virgin River, on the southern boundary of Nevada. [¶] Above this point the Colorado flows along the bottom of a cañon of great depth; and even if the stream were not too shallow for navigation, it would be useless, because it is so difficult to reach from the surrounding country." (ENTIRE NOTE) Also on p. 50 is a Thomas Moran engraving, "The Grand Cañon of the Colorado." (not credited but identified from the artist's monogram). See also maps, p. 53.]

1883 The talk of Washington. *The New York Times*, (October 28):. [Includes note on Thomas Moran paintings, "The Chasm of the Colorado" and "The Cañon of the Yellowstone" hanging in the east end hall of the Senate wing of the U.S. Capitol.]

1884 The Kaibab, Grand Canon of the Colorado River, U. S. A. *Scientific American Supplement*, 17(420) (January 19): 6706-6707. [Credited to *London Graphic*.] [Text on p. 6707, with full-page illustration (after Thomas Moran but not credited), p. 6706, "The Transept in the Kaibab, Grand Canon, Colorado River."]

1895 [Minutes of the Geological Section for March 20, 1894.] *In:* Reports of Meetings [SECTION]. *Birmingham Natural History and Philosophical Society, Journal* (Birmingham, England), 1: 16. ["Mr. W. P. Marshall read a paper on 'The Grand Cañon of the Colorado River, Arizona.' The paper was illustrated by diagrams, maps, and water colour drawings. Mr. Councillor Wallis gave a description of his visit to the Cañon, with a detailed account of Hance's Trail. Dr. Lapworth suggested the probable cause of the formation of the Cañon. A cordial vote of thanks was given to Mr. Marshall for his paper." (ENTIRE NOTE)] [A published version of his lecture is "The Grand Cañon of the Colorado River, Arizona" *Birmingham Natural History and Philosophical Society, Journal*, 1 (December 1894): 73-77, but which does not include his artwork.]

1899 [Illustrations of Grand Canyon, interspersed throughout the number within the text blocks of two articles.] *Railroad Trainmen's Journal*, 16(9) (September): 789, 792, 794, 795, 797. [The illustrations have no pertinence to the articles they accompany. See "Grand Canon of the Colorado River" (p. 792), reproduction of painting; "Grand Canyon of the Colorado River" (p. 794), reproduction of painting [the same as on p. 792 but here it is full page in size]). All illustrations credited to Santa Fe Railway.]

1900 Great painter here. Thomas Moran of New York will paint Shosone Falls. *Deseret News*, (June 8): 8 [issue pagination]. [Includes note, *in passing*, of Moran's painting of the Grand Canyon then hanging in the U.S. Capitol.]

1901 [Painters' trip to Grand Canyon.] *In:* Art Notes [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist's peculiar vocabulary, is called 'big stuff.'"]

1901 The Craft in Iowa [SECTION]. *Iowa Masonic Library, Quarterly Bulletin*, 4(3) (August): 62-. [See p. 65, part of a resolution, "Whereas, Brother Frank A. Simmons, of Minneapolis, has donated to this Grand Lodge a beautiful oil painting of the Grand Canon of the Colorado, finely framed, by the noted American artist, Henry Arthur Elkins . . . ." (ENTIRE NOTE)]

1902 New York City. *Journal of Education*, 55(1) (January 2): 13. [James J. McCabe feted as associate superintendent of schools. "A pastel, 'The Grand Canon,' by George H. McCord, on the passe-partout of which the diners signed their names, was presented to Mr. McCabe." (ENTIRE NOTE)]

1903 Unique advertising. *Deseret News*, (February 20): 2 [issue pagination]. ["The Atchison, Topeka & Santa Fe is out with a decidely unique advertisement in the shape of a handsome lithographed panoramic view of the Grand Canyon of Arizona. If the printed instructions on the back are followed and the picture placed on a table with its back to the light a very pretty and gorgeous sunset effect is the result. The 'News' acknowledges the receipt of one of these works of art through the courtesy of General Agent C. F. Warren." (ENTIRE ITEM)]

1903 High standard of Utah art. *Deseret News*, (December 19): 63 [issue pagination]. [Includes illustration of "Grand Canyon of the Colorado. Harry Culmer's $300 Prize Picture Which is Now the Property of the State."]

1904 Masterful paintings. *Overland Monthly*, 44(3) (September): 386. [Notice of forthcoming exhibition of Grand Canyon paintings by Arthur W. Best.]

1905 A land of rainbow cliffs. Paintings of the Grand Canyon and scenes among the Hopis. *The New York Times*, (April 21): 9. [Louis Akin exhibition in New York.]

1905 [Exhibition.] *American Art News*, 3(76) (April 22): 1. [Notice of exhibition of ten paintings of Grand Canyon, and 11 pictures and eight studies of Hopi Indians, by Louis Akin at the Clausen Galleries, New York.]

1905 [Note of color illustrations of Grand Canyon.] *In:* Leading Articles in the Reviews [SECTION]. *Review of Reviews*, 32 (October): 395. ["The feature of *McClure's Magazine* for September is the set of gorgeous colour prints, finer than any I ever remember to have seen, of the Grand Cañon, Colorado River, in Arizona. They are really wonderful specimens of colour-printing." (ENTIRE ITEM) Pertains to the illustrations by Fernand Lungren in the article by William Allen White (1905).]

1905 [Note.] *In:* Washington Notes [SECTION]. *American Art News*, 4(8) (December 2):. [Tenth annual exhibition of the Washington Water Color Club, in the Hemicycle of the Corcoran Gallery. "The Corcoran Gallery has bought out of the exhibition Lucien Powell's 'The Afterglow, Grand Canyon.'" (ENTIRE NOTE)]

1906 [Thomas Moran.] *The International Studio*, 28 (April[?]): xvi-xvii. [Moran's *Chasm of the Colorado*, noted *in passing*.]

1907 The Academy of Design. Some paintings in the winter exhibition at the Fine Arts. *The New York Times*, (January 2):. [Includes ". . . Mr. Thomas Moran, with a brilliant landscape from the Rio Colorado . . . ." (ENTIRE NOTE)]

1907 Grand Canon of the Colorado River. Santa Fe R. R. *The Inland Printer* (Inland Printer Co., Chicago), 40(1) (October): frontispiece. [Reproduction of painting, in color; stylized view from Colorado River. "Color Plates and Printing by The United States Colortype Co.[,] Denver, Colo. Printed with Photo Chromic Colors Manufactured by The Ault & Wiborg Company, Cincinnati, New York, Chicago[,] St. Louis, Toronto, London." No accompanying text.]

1908 Two attractive pictures. Harry Shipler's panorama and his Grand Canyon scene admired. *Deseret News*, (October 9): 1 [issue pagination]. [A ". . . bromide enlargement of a splendid view of the Grand canyon. This picture is an immense affair and one becomes almost hypnotized by looking at it for several minutes. The mile-deep canyon with the turbulent stream winding at the bottom seems to be real, the onlooker easily imagines himself looking over its edge. The thing is wonderfully realistic." (ENTIRE NOTE) The other view is a panorama of Salt Lake City.]

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artist William Ritschel.] *In:* In and Out the Studios [SECTION]. *American Art News*, 9(5) (November 12): 3. [Begins with the note that Ritschel "returned last week from Colorado [*sic*], where he spent the summer painting the Grand Canyon."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of

the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they 'appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.'" (ENTIRE NOTE)]

1911 Transportation Committee of the Missouri State Medical Association. *The Medical Herald* (St. Joseph, Missouri), 30(5) (May): 221. [Special train cars for the American Medical Association meeting in Los Angeles, ". . . joining at Kansas City, on June 22, where they will form a part of the Missouri Valley special over the Santa Fe Railway via the Grand Canon." (ENTIRE NOTE) See also p. 236, illustration, "'El Tovar' Hotel, Grand Canyon of Arizona; Stopover point on route of the Missouri Valley and Southwest Special", which is a reproduction of the Louis Aikin painting of El Tovar.]

1911 The Roman art exhibit. *American Art News*, 9(32) (June 17): 2. [International Art Exhibition, Rome. Includes oil painting by Edward H. Potthast, "Grand Canyon of Arizona". Listed by title only.]

1911 Boston. *American Art News*, 9(32) (June 17): 5. [Includes notice of exhibition of oils by American painters at the Vose Galleries. "Of the living painters represented . . . Elliot Daingerfield's 'Lifting of the Veil—Arizona Grand Canon' is a weird piece of pyrotechnical imagination, hard and brittle in quality, and simply impossible in color. (Try again, Daingerfield)." (ENTIRE NOTE) The piece is "The Lifting Veil" (1913).]

1911 [Note.] *In:* In and Out of the Studios [SECTION]. *American Art News*, 10(3) (October 28): 3. ["De Witt M. Parshall is spending a short time at the Colorado Grand Cañon. He will return to his Carnegie Hall studio about Nov. 10." (ENTIRE ITEM)] [DeWitt Parshall.]

1911 [Toledo Museum of Art.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 5(12) (November): 104-105. [Mrs. George W. Stevens of the Toledo Museum of Art is preparing a traveling exhibit of "Grand Canyon paintings by noted American artists".]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1911 [Galleries of "Messrs. Moulton & Ricketts".] *In:* General Bulletin [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)]

1911 [New York exhibition of Grand Canyon paintings.] *In:* By the Way [SECTION]. *The Outlook* (New York), (December 9): 884.

1912 Coming exhibitions. *Detroit Museum of Art, Bulletin*, 6(1) (January): 3. [Exhibition of Grand Canyon paintings, January 22-February 6. See also a review of the exhibit in the *Bulletin* for April, 6(2): 22-24.]

1912 Recent exhibitions reviewed. *Detroit Museum of Art, Bulletin*, 6(2) (April): 22-26. [See "The Grand Canyon", pp. 22-24.]

1912 Clark at Katz's. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(29) (April 27): 2. [Exhibition by Eliot Clark at Louis Katz Galleries, New York. Includes "First Light—Grand Cañon".]

1912 Recent purchases. *Aesthetics* (Hackley Art Gallery, Muskegon, Michigan), 1(1) (October): 6. [Noted: "'Grand Canyon'—F. Ballard Williams." (ENTIRE NOTE)]

1912 Artist Schneider a suicide in hotel. Hangs himself by trunk strap at the Latham—Recently returned from West. Suffered from insomnia. Year and a half of sleepless nights, he wrote, made life unbearable—Attempted suicide at Grand Canyon. *The New York Times*, (November 6): 24. [William G. Schneider, water-color painter.]

1913 Seeing the natural wonders of America. *Judge* (New York), 64 (January 4):. [Cartoon drawings, including one view of Grand Canyon at El Tovar Hotel.] [Artist undetermined; item seen in an imperfect copy.]

1913 DeWitt Parshall at Folsom's. *American Art News*, 11(18) (February 8): 8. ["The 'Great Abyss,' a Grand Canyon subject, which holds the place of honor, is beautiful in color and is a well proportioned and interesting composition." (ENTIRE NOTE) Folsom Galleries, New York.]

1913 [Note.] *In:* Around the Galleries [SECTION]. *American Art News*, 11(19) (February 15): 10. ["Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, 'His masterpiece,' a large picture, entitled, 'The Genius of the Canyon,' now on exhibition . . . in the New York galleries of the firm . . . ." A nude study, "evolved in the artist's mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcius Simons, combined, could not have produced a more gorgeous color scheme or fantastic 'vision.' The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced."]

1913 Paints Grand Canyon scene. *Santa Fe Magazine*, 7(4) (March): 52. [Ben D. Mileham.]

1913 Panama-Pacific exposition. *Western Engineering* (San Francisco), 2(5) (May): 419. ["The Santa Fé Railroad Co., which was granted a concession to reproduce the Grand Canyon of Arizona, has commenced construction work. The total amount to the expended for the purpose is $250,000." (ENTIRE NOTE)]

1913 Panama-Pacific Exposition. Progress in construction. Some of the unusual features of the big 1915 fair. *Standard Oil Bulletin*, 1(1) (May): 2-4. [See p. 2: Under "Amusement Features" is noted, "a reproduction of the Grand Canyon of Arizona, presented by the Santa Fe Railway" (ENTIRE NOTE).]

1913 Michigan State Federation of Art. *Aesthetics* (Hackley Art Gallery, Muskegon, Michigan), 2(1) (October): 16-17. [Fall Exhibition. Noted: "De Witt Parshall—Temple of Vishnu, Grand Canyon." and "F. Ballard Williams—Flying Clouds, Grand Canyon." (ENTIRE NOTES)]

1913 In the Galleries [SECTION]. *The International Studio*, 49: LXXXI-LXXXVI. [See pp. LXXXI-LXXXII: "At the Montross Galleries [Pittsburgh], Arthur Wesley Dow showed seventeen pictures, large and small [not illustrated] of the *Grand Canyon of Arizona*, a decided change from the Marshes of New England, his previous field of endeavor. Mr. Dow has given himself an impossible task. To render this welter of nature, earth's terrific struggles with the Titans, is given to no painter to achieve, but he has given us the spirit and mystery, the color and silence to a great degree, and for that we must be grateful. These treeless wastes, these unpeopled rock cities, these weird panoramas of wonderful but God-forsaken tracts of country have made their appeal to Mr. Dow at the bewitching red-organge stage of sunset, and in some of his pictures these temples not hewn by man have become veritable sanctuaries." (ENTIRE NOTE)]

1913 Grand Canyon of the Colorado[,] Arizona. America the land of many wonders. *In: Doan's directory of the U.S. with latest census of large cities 1913 [-] 1914.* Buffalo, New York: Foster-Milburn Co., cover. [Doan's Kidney Pills advertising brochure, 32 pp.]

1914 Marvels of the great Panama-Pacific International Exposition to be held in San Francisco in 1915 disclosed by present progress. *Loco* (A Technical Magazine) (Locomotive Club, Schenectady, New York), 4(4) (February): 289-293. [See p. 290: Of "Frederic Thompson's $1,000,000 group", "The Santa Fe's 'Grand Canyon of Arizona' is half finished . . . ." (ENTIRE NOTE)]

1914 Replica of Grand Canyon for San Francisco fair. *Touring Topics* (Automobile Club of Southern California, Los Angeles), 6(3) (April): 17. [Santa Fe Railway attraction at Panama-Pacific International Exposition under construction.]

1914 Exhibition of American art. *Kalamazoo Normal Record* (Western State Normal School, Kalamazoo, Michigan), 4(8) (May): 311-312. [Kalamazoo Art Association exhibition. Noted: "Fred'k Ballard Williams, 'After the Storm—Grand Canyon,' $2,500." (ENTIRE ITEM)]

1914 Paxton's fine genre. *American Art News*, 12(31) (May 9): 2. ["The Grand Canon, as interpreted by De Witt Parshall, and well interpreted, holds the visitor with its sense of depth and space and fine color and air." At the Pennsylvania Academy of Fine Arts, Philadelphia.] [DeWitt Parshall.]

1914 [Observation cars delivered for "Grand Canyon of Arizona" exhibit.] *In:* Exposition News Notes [SECTION]. *Municipal Record* (City and County of San Francisco), 7(30) (July 23): 243. [Panama-Pacific International Exposition.]

1914 At the Exposition. *The Retail Grocers Advocate* (San Francisco), 19(33) (August 14): 25. [Includes: "Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it, visitors will be passengers on the big observation cars for half an hour." (ENTIRE NOTE)]

1914 The latest news from San Francisco about the great Panama-Pacific Exposition. *The Rotarian*, 5(3) (September): 115. [Includes brief description of construction of reproduction of Grand Canyon [by Santa Fe Railway].]

1914 Miniature Grand Canyon. *The Architect and Engineer of California, Pacific Coast States*, 38(2) (September): 154. [Panoramic reproduction at the Panama-Pacific International Exposition. Not illustrated.]

1914 [Delivery of observation cars to Panama-Pacific International Exposition.] *In:* Travel Topics [SECTION]. *New York Topics and International Courier*, (September 12): 8. ["Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it visitors will be passengers on the big observation cars for half an hour." (ENTIRE ITEM)]

1914 An Indian artist. *Santa Fe Magazine*, 9(1) (December): 32. [Lone Wolf, a Blackfeet, Grand Canyon painter.]

1915 Panama-Pacific Exposition notes. *The Architect and Engineer of California, Pacific Coast States*, 40(2) (February): 100. ["A panoramic reproduction of the Grand Canyon of Arizona has been built at a cost of over $300,000; over fifty thousand square yards of linen canvas, imported from Scotland, were being used for set pieces. Visitors in this concession will view the panoramas from

observation parlor cars, moved by electricity on an elevated trestle, seemingly along the rim of the canyon." (ENTIRE NOTE)]

1915 Panama-Pacific. *The Insurance Press*, 40 (February 3) (1013): 10. [Panama Pacific International Exposition; item about Grand Canyon exhibit by Santa Fe Railway.]

1915 Interesting "art tours". *Art and Progress*, 6(8) (June): 289. [Notes plan for an "Art Tour" from Chicago to the Pacific coast "[u]nder the auspices of the American Federation of Arts, the Eastern Art and Manual Training Teachers' Association, the Western Drawing and Manual Training Association, and the Paris International Congress Committee", which on the return trip will include the Grand Canyon (noted *in passing*).]

1915 Morning in the Grand Canyon. *Accompanying:* Anonymous, The world's wonder picture. *The National Magazine* (Boston), 42: plates following p. 428. [Gaudily colored painting of the view at the bottom of Bright Angel Trail, with extended legend although the specific location is not mentioned; signed, but not legible and not credited.]

1915 Seeing America first. *Santa Fe Magazine*, 9(8) (July): 54. [Cartoon; at Grand Canyon; credit to Cleveland *Plain Dealer*. Cartoonist's signature not legible.]

1915 Some bright lights as we saw them. *National Electrical Contractor*, 14(10) (August): 46-47. [Includes note, and caricature cartoon, pertaining to visit to Grand Canyon en route to convention of National Electrical Contractors' Association of the United States.]

1915 Exhibitions for November. *Detroit Museum of Art, Bulletin*, 10(3) (November): 2-4. [See "Paintings by Bertha S. Menzler" (pp. 3-4), which notes, "There are seventeen pictures in the collection, all of them depicting the vast stretches of sand and sagebrush, and the gloriously tinted Grand Canyon."]

1915 Temporary catalogue of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1915. [No place]: The Wahlgreen Company, 56 pp. [Separately paginated part in *Official catalogue of exhibits : Panama-Pacific International Exposition, San Francisco, 1915*. [No place]: The Wahlgreen Company.] [See listings (with no further information): Bradley, Susan H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt [DeWitt Parshall], "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27).]

1915 [Map of Panama-Pacific International Exposition.] *In: Official catalogue of exhibitors : Panama-Pacific International Exposition, San Francisco, 1915.* San Francisco: The Wahlgreen Co., revised ed. [Separate topically related catalogues bound in one volume. Map laid in within the center of the volume, inside title-page (separate cover) of "Manufacturers and Varied Industries; Official Catalogue of Exhibitors; Panama-Pacific International Exposition, San Francisco, 1915. See in "The Zone" area, "Grand Canyon", adjacent to Fort Mason. On fold-out map verso is a bird's-eye perspective of San Francisco Bay with fair grounds in foreground, though not depicting The Zone as mapped.]

1916 The Third Exhibition by the Society of Men Who Paint the Far West. *In:* Exhibitions in the Galleries [SECTION]. *Arts and Decoration*, 6(3) (January): 136-137. ["A great number of these pictures were painted in and about the Grand Canyon, a great number or enough to render a proper picture of the grandeur of the West." (ENTIRE NOTE; none illustrated)]

1916 [Note.] *In:* Notes of Art and Artists [SECTION]. *American Art News*, 14(25) (March 25): 7. ["Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the Grand Canon to sketch before his return." (ENTIRE NOTE)]

1916 Painters of the Far West. *In:* Exhibitions [SECTION]. *Detroit Museum of Art, Bulletin*, 10(8) (April): 5.

1916 [Note.] *American Art News*, 14(33) (May 20): 5. ["A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canon, Arizona." (ENTIRE NOTE)]

1917 The Santa Fe-Taos Art Colony. Sheldon Parsons. *El Palacio* (Santa Fe, New Mexico), 4(1) (January): 84-98. ("The second of a series of biographical sketches dealing with the members of the Santa Fe-Taos Art Colony.") [See p. 97: "The Grand Canyon. From Painting by Sheldon Parsons Exhibited in the Palace of the Governors." Illustration only.]

1917 Birger Sandzén: Painter and lithographer. *American Magazine of Art*, 8(4) (February): 148-153. [See p. 150, full-page reproduction of lithograph, "In the Grand Canyon". No text mention of Grand Canyon.]

1917 Paintings by De Witt Parshall. *Detroit Museum of Art, Bulletin*, 11(6) (March): 56. [Exhibition, in which "[m]ost of the subjects are of the Grand Canyon".] [DeWitt Parshall.]

1917 Gift of Denman Waldo Ross. *Museum of Fine Arts, Bulletin* (Boston), 15(88) (April): 11-20. [See under "Department of Paintings", p. 20, "The Museum previously owned three examples of the work of Mr. [Dodge] Macknight, but even now it has none of his pictures of the Grand Cañon." (ENTIRE NOTE)]

1917 [Sheldon Parsons.] *In:* Art and Artists [SECTION]. *El Palacio* (Santa Fe, New Mexico), 4(2) (April): 107. ["Cassidy in New York.—Mr. and Mrs. Gerald Cassidy have spent the fall and winter in New York. Mr. Cassidy received a special award for his murals of the Cliff Cities in the Indian Crafts Building at the Panama-California International Exposition. His Santa Fe studio is occupied by Sheldon Parsons, whose painting of the Grand Canyon won unstinted praise at the National Parks Art Exhibit in the National Museum at Washington, D. C." (ENTIRE ITEM)]

1917 Dreams of the Grand Canyon. *In:* Miscellany [SECTION]. *The Art World*, 2(2) (May): 169. [About the painter Elliott Daingerfield.]

1917 Worcester [NEWS]. *American Art News*, 15(35) (July 14): 6. [Art museum purchases include "'Hermit Creek Canyon' by De Witt Parshall". (ENTIRE NOTE)]

1917 Why not a "detail censor" for advertising illustrations? Making the copy proof against the most expert inspection. *Printers' Ink*, (September 6): 97-98, 101-102, 105-106. ("By a Commercial Art Manager".) [See p. 97, remarks on an advertisement "for a large rubber concern, in which appears a picture of the Grand Canyon", that depicts automobiles at the bottom of a "straight-up gorge". (The advertisement is not illustrated.)]

1917 [Note.] *American Art News*, 16(6) (November 17): 7. ["Thomas Moran [will be] leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala." (ENTIRE NOTE)]

1918 Los Angeles [NEWS]. *American Art News*, 16(21) (March 2): 5. ["Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of Cala. landscapes and scenes around the Grand Canyon of Arizona." (ENTIRE NOTE)]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists

except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

1919 Leave for Grand Canon. *El Palacio* (Santa Fe, New Mexico), 6(8) (March 29): 125. ["Hudson Bridge, a young St. Louis artist, and his mother, Mrs. Hudson Bridge, who came to Santa Fe several days ago because O. E. Berninghaus of the Taos Society of Artists, urged them not to miss this city, left last evening for the Grand Canon." (ENTIRE ITEM)]

1919 Third window in Ohio toy series; toy animals shown in Grand Canyon scene. *Dry Goods Economist* (New York), 73(3918) (August 9): 81. [Photo shows window display with a backdrop painting of an unrealistic view, "The Bright Angel Creek Joins the Colorado", with two side panel texts (content not legible in photo), "Bright Angel Trail" and "Across the Continent"; part of a series of the "transcontinental trip" window displays by the Rike-Kumler Co., Dayton, Ohio. The accompanying text of this item is likewise not wholly accurate to the canyon.]

1919 [Gift acknowledgment.] *In:* Acknowledgments [SECTION]. *El Palacio* (Santa Fe, New Mexico), 7(3) (August 15): 53. ["By Albert L. Groll. Three color drawings of Laguna and Grand Cañon." (ENTIRE NOTE)]

1919 [Artist Herbert B. Tschudy at Grand Canyon.] *In:* Notes [SECTION]. *Brooklyn Museum Quarterly*, 6(4) (October): 238.

1919 College news and departmental notes. *Teachers College Record* (Columbia University, Teachers College), 20(5) (November): 466-. [See under "Fine Arts" (pp. 470-471), note (p. 470), "Professor Dow [on half-year sabbatical] painted in the Grand Canyon of Arizona, in the Colorado desert . . . ." (ENTIRE NOTE) Arthur Wesley Dow.]

1920 Automobilist displays scenic record of trip. *Illustrated World*, 33(4) (June): 627-628. [Unidentified automobilist traveled from Los Angeles to Albuquerque and return. "On the surface of the car a map was made of the routes, and pictures in color were painted to depict various spots of historic or scenic interest along the route." Notes Grand Canyon, *in passing*. One side of automobile is illustrated in article.]

1920 Tribute to Sandzen. *El Palacio* (Santa Fe, New Mexico), 8(7/8) (July): 225-226. [Scandinavian artist Birger Sandzen. Notes, *in passing*, of past work having included ". . . the solemn mystery of the Grand Cañon . . ." (p. 225).]

1920 An expensive canvas. *In:* The American Art Student [SECTION]. *The Touchstone and The American Art Student Magazine* (Mary Fanton Roberts, Inc.), 7(4) (July): 331. [Regarding the sale of Elliott Daingerfield's canvas, "The Genius of the Canyon", which was "sold for $15,000 cash to a wealthy collector from the Middle West, whose identity has not yet been revealed." The picture had been sold to Mrs. Chauncey Blair, of Chicago and Paris, shortly after its completion in 1913.]

1921 Two artists at Kingore Galleries. *American Art News*, 19(19) (February 19): 5. [De Witt Parshall exhibition at Kingore Galleries, New York. Grand Canyon works include "Sunshine and Snow", "Grand Canyon", "Late Afternoon, Grand Canyon", and "Hermit Creek Canyon".]

1921 The Gossip Shop [SECTION]. *The Bookman*, 53(4) (June): 376-384. [See p. 376, regarding manuscript flow at the *Saturday Evening Post* in Philadelphia. ". . . until finally, if it is a particularly lucky little manuscript, it arrests before an imposing painting of the Grand Canyon which luminously fills an entire wall in Mr. [George Horace] Lorimer's office." (ENTIRE NOTE)]

1922 Water colors and the Brooklyn Museum. *In:* Notes [SECTION]. *American Magazine of Art*, 13(2) (February): 63-64. [Exhibition includes "Morning, Grand Canyon" by Herbert B. Tschudy (p. 64); noted only *in passing*.]

1922 Dr. Arthur W. Dow, noted artist, dies. Professor of Fine Arts at Teachers College, Columbia, for 18 years was 65. *The New York Times*, (December 14): 21. [Includes note that "his exhibition of a series of Grand Canyon paintings and other works attracted wide attention."]

1926 Thomas Moran dies; painter of the Rockies. *The New York Times*, (August 27): 17.

1927 Feminine ideal prevails. Softer lines, elaboration and unusual treatment of materials point way. *The New York Times*, (January 23): X 15. [Includes comment on Grand Canyon and Colorado River as a style of weaving.]

1927 Sheer stuffs are very modish. *The New York Times*, (January 23): X 15. [Includes comment on "[p]ussywillow crêpe printed in one of the Grand Canyon all-over patterns", referring to a weaving style.]

1927 "In the Grand Canyon. *Eastern Tourist:* After all, it's nothing but a movie background." *Life*, 90 (August 18): 21. [Cartoon.]

1934 Grand Canyon scene will mark "park" stamp. *The New York Times*, (June 18): 8.

1934 Widforss. *Grand Canyon Nature Notes*, 9(9): 355-356. [Artist Gunnar Widforss.]

1945 Executive Department. *The Santa Fe Today* (Santa Fe Railway, Chicago), (1) (May 1):. [See p. 6, photo of President Gurley and Vice-President Keefe in Gurley's office. Note print or painting of Grand Canyon on the wall (partly cropped).]

1956 De Witt Parshall, artist, is dead; painted California, Grand Canyon. *The New York Times*, (July 8): 64.

1968 Le reve Americain—Le Grand Canyon: Les jeunes artistes Américains. [*transl.* The American Dream—The Grand Canyon: Young American artists.] *Connaissance des Arts* (Paris), (200) (October): 27, 29, 31. [In French.]

1985 Grand Canyon NP, Ariz. *In:* Park Briefs [SECTION]. *Courier* (U.S. National Park Service), 30(3) (March): 6. [Artist Thomas E. Priemon to donate to Grand Canyon National Park the profits from the sale of signed original lithographs, "Shadows of the Colorado".]

1987 The Toroweap. Drawings by William Henry Holmes. *Arizona Highways*, 63(6) (June): 20-21.

1991 [Cartoon.] *Canyon Country Zephyr* (Moab, Utah), 2(10) (January/February): 23. [Crowded Grand Canyon overlook.]

1991 Artist Bruce Aiken has made a career of capturing the heights of nature's bounty from the depths of the Grand Canyon. *People Weekly*, 36(15) (October 21): 107.

1992 Smile a while. *Rimmin'* (Grand Canyon Pioneers and Villagers), 7(1) (Spring/Summer): [11]. [Reproduction of syndicated comic-strip cartoons regarding Grand Canyon, from "Garfield" by Jim Davis, and "The Family Circus" by Bil Keane; and a photograph of deer.]

1993 "Grand Canyon" [by Moshimer]. *In:* Designer's Gallery. *Rug Hooking Magazine*, 5(1) (June/August):.

1993 "Grand Canyon". *In:* Exclusive Design Section [PULL-OUT]. *Rug Hooking Magazine*, 5(1) (June/August):.

1995 The man from the bottom of the Canyon. *O' Pioneer* (Grand Canyon Pioneers Society), 6(3) (March): 4-5. [Bruce Aiken.]

1995 The art of Ed Mell. *O' Pioneer* (Grand Canyon Pioneers Society), 6(8): 12.

1997 A call to artists. *Boatman's Quarterly Review*, 10(3) (Summer): 42.

1998 New sculpture depicts historic Powell expedition. *MNA Notes* (Museum of Northern Arizona), (Winter): [5]. [Donation to MNA, "Sockdolager" by Clyde Ross Morgan. Historical information interpreted by Martin J. Anderson.]

1998 Dawson exhibit opens at Kolb Studio. *Canyon Views* (Grand Canyon Association), 4(2) (Summer): 6. [Artist John Dawson.]

1998 New exhibit features Grand Canyon works. *NAU Today* (Northern Arizona University), 12(6) (August 31): 1, 3. ["The Grand Canyon and Other Colors" painting exhibition.]

1998 Arizona Storybook Art exhibit opening. *Canyon Views* (Grand Canyon Association), 4(4) (Winter): 5.

2000 Early artists of the Grand Canyon. *The Bulletin* (Grand Canyon Pioneers Society), 4(2): 1.

2000 At home on the range. *Signatures* (Longaberger Collectors Club), (Summer/Fall): 8-11. [Longaberger baskets.]

2000 Verkamp's features famous Akin painting. *In: Grand Canyon-Tusayan tourist guide : your guide to what's going on at Grand Canyon and Tusayan : fun at the canyon : Fall 2000.* Williams, Arizona: Williams-Grand Canyon News, p. 13.

2002 See famous Canyon painting; Verkamp's features Akin work, also Native American handicrafts. *In: Grand Canyon Tusayan guide : Spring 2002.* Williams, Arizona: Williams-Grand Canyon News, p. 14.

2003 Fine art for sale. *Boatman's Quarterly Review*, 16(2) (Summer): 44. [Dave Haskell, Windrush Gallery.]

2003 Art from space. *Geographical*, 75(7): 22-25. [Stuart Black.]

2004 Artist bio; Serena Supplee, painter of Grand Canyon's Inner Gorge. *Colorado Plateau Advocate*, (Summer): 23.

2004 Airport art takes off. *In:* News and Views [SECTION]. *USA Weekend*, (July 23-25): 14. [Includes "Writing Down the River" exhibit at Phoenix airport.]

2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

2005 Kolb Studio exhibit. *The Ol' Pioneer* (Grand Canyon Historical Society), 16(3) (July/September): 7.

2005 First Lady receives unique work of art. *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 2. [Laura Bush receives artwork of Colorado River scene painted by Bruce Aiken on an oar blade.]

2006 Kolb Studio exhibit; January 17-March 12; Serena Supplee—Inner Gorge Metaphors. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(1) (January/March): 12.

2006 Cows on display at Puskarich Public Library March 4th-April 22nd. *Re: source* (Puskarich Public Library System, Harrison Co., Ohio), 17(3) (March): [1]. [Art exhibit; includes note of a featured piece by William Henry Holmes, with brief biographical note of him; Grand Canyon, *in passing*.]

2006 Kolb Studio exhibit. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(2) (April/June): 12.

2006 The story of the Bruce. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 12(27) (July 6-12): 6. [Bruce Aiken studio opening.]

2006 Kolb Studio exhibit. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(3) (July/September): 7.

2006 Kolb Studio exhibit. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(4) (October/December): 7.

2007 GCFI's participants "capture" the canyon. *Canyon Views* (Grand Canyon Association), 13(1) (Spring): 3. [Grand Canyon Field Institute drawing, painting, and photography classes.]

2007 [Cartoon.] *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 48. [Cartoon about rapid formation. "From the depths of our submission file. We don't have any information on the artist or when it was submitted—but thanks! You rock."] [*NOTE*: Author's signature seems to be "Marks".]

2008 Kolb Studio art exhibit "Mapping the Grand Canyon" opens in November. *Canyon Views* (Grand Canyon Association), 14(3) (Fall): 7.

2009 [Painting hanging in El Tovar hotel.] *In:* Painting Our Future; News Briefs and Special Occasions [SECTION]. *Brushstrokes* (Oil Painters of America, Crystal Lake, Illinois), 19(2) (Summer): 10. ["West Rim Afternoon" by Brenda Howell, awarded Honor of Acceptance in Art Renewal Center's International 2008/2009 ARC Salon™, now hanging in El Tovar, Grand Canyon. Not illustrated.]

2009 Art: Tony Foster. *In:* The Journal—Things To Do [SECTION]. *Arizona Highways*, 85(8) (August): 12. [Exhibit notice, Phoenix.]

2009 Celebration of art. *In:* The Journal—Things To Do [SECTION]. *Arizona Highways*, 85(9) (September): 12. [Exhibit notice, Grand Canyon.]

2009 Act now to purchase paintings from the 2009 Grand Canyon Celebration of Art. *Canyon Views* (Grand Canyon Association), 15(3) (Fall): 9.

2010 2nd Annual Grand Canyon Celebration of Art this September. *Canyon Views* (Grand Canyon Association), 16(1) (Spring): 6. [Plein Air on the Rim: September 11-18, 2010. Exhibit and sale: September 18-November 28, 2010.]

2010 A tribute to Jim Jones (1933-2009). *St. George Art Museum Canvas* (St. George, Utah), 5(2) (Spring): 2. [Jimmie Jones.]

2010 Jim Jones: The final paintings. *In:* Art Museum Exhibits [SECTION]. *Inside St. George* (St. George, Utah), 5(2) (Spring): 12. [Jimmie Jones.]

2010 Gunnar Widforss (1879-1934[)]; painter of the national parks. *In:* Scandinavian Lecture Series [SECTION]. *Nordic Spirit Newsletter* (California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center), 20(1) (Spring): [7]. [Announcement of lecture by C. Allan Carlson.]

2010 Scandinavian Lecture Series; Arizona curator Alan Petersen focuses on Swedish artist. Nordic Spirit Newsletter *(California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center)*, 20(2) (Autumn): 5. [Gunnar Widforss.]

2011 Merrill Mahaffey show. Dudley-Jones Gallery. *In:* Art Events [Scottsdale]. *Southwest Art*, 40(10) (March): 16. [Includes illustration of "River Architecture", p. 16.]

2011 Good Science stops here this summer as experts in fossil record, math, flood geology, cell biology and wild weather support creation. *7Wonders Creation Museum, Newsletter* (Silverlake, Washington), (16) (Spring):. [Includes passing note of "Grand Canyon features" above a Noah's Ark display, painted by Pauline Brunt (not illustrated).]

2011 Save the date! 3rd Annual Grand Canyon Celebration of Art; September 10-November 27, 2011. *Canyon Views* (Grand Canyon Association), 17(1) (Spring): 3.

2011 Landscape paintings of the West to feature Richard Tashjian. *The Armenian Mirror-Spectator* (Baikar Association, Watertown, Massachusetts), 81(39) (4183) (April 9): 16. [Includes color illustration of Tashjian's "A Trail Along The Grand Canyon".]

2011 It happened here; Thomas Moran paints the Grand Canyon. *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 11.

2011 Bob is a busy boy! *Northern Arizona Watercolor Society* (Sedona) [newsletter], (September/October): [unpaginated]. [Bob Daligowski, participating in "Grand Canyon Celebration of Art, Plein Air on the Rim, following his engagement in April 2011 as Artist in Park at Glen Canyon National Recreation Area, Lees Ferry. No illustrations.]

2012 Arts For Our Parks: Arizona Then and Now. *Pinyon Press* (Xanterra South Rim, L.L.C., Grand Canyon), 2012(4) (February 22): 5. [Exhibition announcement. National Park Service Headquarters lobby, March 2-31.]

2012 Arts For Our Park [*sic*]: Arizona Then and Now. *Pinyon Press* (Xanterra South Rim, L.L.C., Grand Canyon), 2012(5) (March 7): 5.

2012 Grand Canyon Celebration of Art; Grand Canyon National Park; Plein Air on the Rim, September 8-14, 2012; Exhibit and sale, September 15-November 25, 2012, Kolb Studio, Grand Canyon National Park. *Canyon Views* (Grand Canyon Association), 19(1) (Spring): 12. [Announcement.]

2012 4th annual Grand Canyon Celebration of Art. *Canyon Views* (Grand Canyon Association), 19(2) (Summer): 14-15. [Announcement.]

2012 A modern master; artist Kurt Wenner has brought his famous chalk art to the Grand Canyon. *In:* Summer Visitor Guide 2012. *Arizona Daily Sun* (Advertising Supplement), 2012(2) (July 14-August 4): 8-9. [Cover tease: "The Grand Canyon rendered in 3-D art". Illusionary art in the courtyard of the National Geographic Grand Canyon Visitor Center, Tusayan, Arizona.]

2012 Grand Canyon comes alive at Sky Harbor Airport. *Pinyon Press* (Xanterra South Rim, L.L.C., Grand Canyon), 2012(19) (September 19): 4. [Three art exhibitions featuring Grand Canyon unveiled in Phoenix, presented by Phoenix Airport Museum. "A Grand Home: The Art of Bruce Aiken"; "A Grand Collection", from the collections of Grand Canyon National Park and Grand Canyon Association; "A Grand Ride", color mule-ride photographs by Tom Brownold. Notice only.]

2012 Grand Canyon Celebration of Art runs through Nov. 25. *Western Outdoor Times*, 8(8) (October/November): cover, 1, 18-19. [Cover title: "Arizona Artscapes. The Grand Canyon State's Grandeur."]

2012 Guest presenter—November 6th; Hal Stewart, construction worker turned artist! *Art Beat* (Scottsdale Artists League, Scottsdale, Arizona), (November): 1. [Notes that the artist was Artist in Residence on the North Rim in 2005, and his current display of Grand Canyon art in Phoenix Sky Harbor Airport Art Gallery, Terminal 4.]

2013 Western Arts Day at the North Rim. *Southern Utah News* (Kanab), 81(44) (June 21): 12.

2013 Grand Canyon Assn. presents its fifth grand art collection. *In:* RV Land Cruising [SECTION]. *Western Outdoor Times/Arizona Boating and Watersports*, 9(5) (July/August): 11, 19. [Grand Canyon Celebration of Art.]

2013 Michael Chesley Johnson OPA. *In:* Painting Our Future News Briefs and Special Occasions [SECTION]. *Brushstrokes* (Oil Painters of America, Crystal Lake, Illinois), 24(4) (Winter): 9. [Johnson "invited to participate in the 6th Annual Grand Canyon 'Celebration of Art' plein art festival September 13-21, 2014."]

2014 Plein Air and Beyond: A Recent body of Artwork, by Jim Thompson (The Drawing Board Gallery, Yorba Linda, California, January 2-March 21). *In:* Scholarship at Work [SECTION]. *APU Life* (Azusa Pacific University, Azusa, California), 27(2) (Summer): 11. [Notice of art exhibition. The *en plein air* piece, "All Sixty-Six", representing "God's faithfulness during the artist's 66 years of life", is "a scene of the Grand Canyon on the surface of 66 yo-yos, some of which cracked during the process". This piece is illustrated here in a small, thumbnail image.]

2016 America's sagebrush Rembrandt; a glimpse into the creative process of William R. Leigh. *In:* Exhibition Feature [SECTION]. *Gilcrease Magazine* (Gilcrease Museum), 24(1) (Winter): 14-15. [Includes note of work at Grand Canyon, Arizona. Also note two illustrations (p. 15) that show a charcoal study, *Grand Canyon*, that was finished as *Grand Canyon of the Yellowstone*.]

2016 An evolving vision for our national parks. *Calendar* (The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California), (September/October): 8. [Announcement of exhibition, "Geographies of Wonder: Evolution of the National Park Idea, 1933-2016". Illustrated with a painting of Grand Canyon (not identified).]

2016 Big beautiful hole. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 22(47) (November 17-23): 6. [Notice of "Grand Muse", art exhibition at Museum of Northern Arizona commemorating the National Park Service centennial. Illustrated with reproduction of "Canyon Expanse" by Ed Mell.]

2017 La joie parfaite de David Hockney; Centre Pompidou/Galerie Lelong. [*transl.* David Hockney's perfect joy; Centre Pompidou/Galerie Lelong.] *Art Absolument* (Paris), (77): 82-85. [In French.]

2018 Winter to Spring; exhibits not to miss. *Northern Arizona's Mountain Living Magazine*, (January): 41. [Includes "Confluence of Color; Works by Serena Supplee and George Averbeck; Museum of Northern Arizona, Flagstaff; Feb. 17-May 28. Includes illustration, "Depth of Desire" by Serena Supplee.]

2018 Capturing the canyon on canvas; Celebration of Art has drawn talented artists for 10 years running. *Canyon Views* (Grand Canyon Association), 25(2) (Summer): 8.

2018 On loan. *Museum Notes* (Museum of Northern Arizona), (Summer/Fall): 5. [Six works of art by Gunnar Widforss loaned to the Ljungberg Museum (Kronberg County Art Museum, Ljungby, Sweden). Item illustrates one piece, "Hopi Point, Grand Canyon".]

2018 ICR Discovery Center update. *Acts and Facts* (Institute for Creation Research), 47(11) (November): 14. [Includes note of Grand Canyon exhibit, and illustration, "Where else will you find bathroom sinks shaped like the Grand Canyon?"]

2018 Celebrating art at the Grand Canyon. *Flagstaff Business News* (Flagstaff, Arizona), 11(12) (December): 41. [Grand Canon Celebration of Art.]

2019 East clerestory window installed in chapel. *Parish Life* (St. Paul's Episcopal Church, Winston-Salem, North Carolina), 47(2) (February): [1]. [Stained-glass window complements another chapel window by the late artist, Rowan LeCompte, in a design chosen by parishioner Zanne Baker. Baker had thought of a background based on a photo on the rear cover of "a book about the Grand Canyon * * * showing a turbulent sky in great, colorful variation".]

2019 The Guild of Metalsmiths 42nd Fall Conference: "The Madness", September 20, 21 and 22, 2019[,] Little Log House Antique Power Show grounds. *The Forum* (The Guild of Metalsmiths), 21(7) (July): 4. ["Featuring . . . Valerie Ostenak", whose sculptures include "a decorative railing at the Grand Canyon." (ENTIRE NOTE) Ellipsis is part of the quotation.] [*NOTE*: Ostenak's *résumé* (seen online) specifies: "2010—Designed/built/installed a hand-forged decorative steel railing at the Grand Canyon Mather Point Amphitheater (a three-person team)" (http://assets.artworkarchive.com/image/upload/v1537821981/f40493/documents/Valerie_Ostenak-CV-career-addr-091618_mbysxf.pdf). Other members of the team have been identified as Gordon Williams (see Williams, 2013, who also credits Mike Allen) and George Witzke (see The Ironwork Store webpage, https://www.theironworkstore.com/about, which notes, ". . . he worked with a team of blacksmiths to create the railing at the Grand Canyon's Mather Point Amphitheater." [ENTIRE NOTE]). The railing is not illustrated in any of these items, but see on Grand Canyon National Park's flickr.com photos page from the dedication of the amphitheater on October 25, 2010, https://www.flickr.com/photos/grand_canyon_nps/sets/72157625118655413/. Websites cited here were accessed 12 August 2019.]

2019 Parks are a big draw this fall; a Nashville design group created prints honoring all 61 national parks. *American Way* (American Airlines), 52(9) (September): 24. [Anderson Design Group, Nashville, Tennessee. Four prints illustrated, including Grand Canyon National Park.]

2019 The grandest of canyons. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 25(47) (November 14-20): 6. [Exhibit by artist Tony Foster, "Searching for a Bigger Subject: Watercolour Diaries from Mount Everest to the Grand Canyon", shown at Museum of Northern Arizona, November 16, 2019-February 16, 2020.]

2020 Grand Canyon Celebration of Art. *Canyon Views* (Grand Canyon Conservancy), 27(2) (Fall/Winter): 39-41. [Exhibition and sale promotional item.]

2021 Artist in Residence program returns to Grand Canyon. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 10-11.

2021 Endspurt für „Malerisches Erfurt". [*transl.* Final run for "Picturesque Erfurt".] *Amtsblatt* (Landeshauptstadt Erfurt, Stadtverwaltung, Erfurt, Germany), 2021(14) (August 6): 21. [In German.] [Regarding the "Picturesque Erfurt" exhibition, on the occasion of the 70th birthday of Jürgen Valdeig, in the city museum. Includes the note, "Das Original der Röbling-Gedenktafel mit

einer Ansicht der Brooklyn Bridge 1950 und der Grand Canyon vom Toroweap Point gesehen sind das Zeugnis von Valdeigs USA Ausstellungen und Aktivitäten." (ENTIRE NOTE) (Not illustrated.)]

2021 A look at other endangered and threatened species at Grand Canyon. (Illustrations by Mehghan Bergeron.) *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 14-15. [Continues the article by Sasha Escamilla ("Sentry milk-vetch: Emerging threats and new discoveries", pp. 10-13), but it is unclear whether this is also authored by her.] [California condor, Yuma Ridgway's rail, Mexican spotted owl, humpback chub, razorback sucker, southwestern willow flycatcher, western yellow-billed cuckoo. Illustrations are paintings.]

2022 14th annual Celebration of Art. *Canyon Views* (Grand Canyon Conservancy), 29(1) (Spring/Summer): 30. [Announcement.]

2023 "David Hockney". Lezing door Wouter Maas, 10 januari 2023. Hockney: "Je moet plannen om spontaan te zijn". [*transl.* David Hockney. Lecture by Wouter Maas, 10 January 2023. Hockney: "You have to plan to be spontaneous".] *Bulletin* (Kunstkring; Kunst en Cultuur voor Leiderdorp, Leiden en omgeving, Netherlands), (January): [1]-[3]. [In Dutch.] [See illustration, p. [1], "David Hockney, 'Grand Canyon I', 2017, Acrylic on canvas 48x96" (hexagonal)".]

A

A., K. J.

2004 Thomas Moran; American, 1837-1926; *The Grand Canyon: Head of the Old Hance Trail*; *ca.* 1892. *In:* Recent acquisitions; a selection: 2003-2004. *Metropolitan Museum of Art Bulletin*, 62(2) (Fall): 36.

A., O.

1874 New-York. *In:* Vermischte Nachrichten [SECTION]. *Zeitschrift für Bildende Kunst, Beiblatt*, 9(37) (June 26): columns 595-597. [In German.] [See column 595, note of Thomas Moran exhibition of "The Chasm of the Colorado".]

Abbott, Judy; McKenna, K. L.; AND Van Rijn, Eva

2009 *Painted journeys on the Colorado Plateau.* (Introduction by Robert G. Breunig.) Flagstaff: Museum of Northern Arizona Press, 48 pp. [Exhibition catalogue.]

Abbott, Mary Ogden

1956 Through the Grand Canyon. Four sketches by Mary Ogden Abbott. *Appalachia*, 31(1): four pages following p. 40. [Printed in black-and-white.]

Abeita, Jim; AND Tanner, Rick W.

1976 *The American Indians of Abeita : "his people".* (Book design and text by Rick W. Tanner; introduction by Joseph Stacey; special dedication and song by Johnny Cash.) Scottsdale, Arizona: Rick Tanner Publications. [See paintings, "The Grand Canyon" and "Crisp, Cold Day at the Canyon".]

Adcock, Craig

1990 *James Turrell : the art of light and space.* Berkeley, Los Angeles, and Oxford: University of California Press, 272 pp. [See p. 161.]

Aiken, Bruce

2001 Gunnar Widforss visit. *The Bulletin* (Grand Canyon Pioneers Society), 5(8): 2. [Gunnar Widforss, grand nephew of the artist of the same name.]

2007 Artist's acknowledgments. *In:* McGarry, Susan Hallsten, *Bruce Aiken's Grand Canyon : an intimate affair*. Grand Canyon, Arizona: Grand Canyon Association, pp. xi-xii.

2009 Bruce Aiken; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 2-3. [Artwork not illustrated.]

2020 Bruce Aiken, landscape painter. *From:* Interviews [SECTION]. *In:* Dundas, Zach (ed.), *Grand Canyon : "the ages at work".* Austin, Texas: Wildsam Field Guides, p. 95.

Akin, Louis [See Figs. 1GG, 1HH in the present volume.]

1913 The Grand Cañon. *American Museum Journal*, 13(3) (March): frontispiece. [See also in this number the article by Robert L. Warner, pp. 112-117.]

2006 "A Christmas Morning," by Louis Akin, 1908. *Journal of Arizona History*, 47(4) (Winter): cover, inside front cover. [Oil on canvas. Colorado River scene in Grand Canyon.]

American Federation of Arts

1914 *American Art Annual. Volume XI.* New York: American Federation of Arts. [See p. 170, Hackley Gallery of Art, Muskegon: "Some of the more important paintings acquired during 1912-1914 are: . . . 'Grand Canyon,' by Ballard Williams . . . ."; and in the section, "Paintings Sold at Auction, 1912-1913": p. 446, George H. McCord (1840-1909), American artist: "[purchaser and price] Rubino–90. Grand Canyon, Arizona (20x30)–[asking] 80".]

American Indian Alaska Native Tourism Association

2016 *AIANTA 2015-2016 Annual Report.* Albuquerque, New Mexico: American Indian Alaska Native Tourism Association. [See cover ("Native artist demonstration at the Grand Canyon Desert View Watchtower, 2015") and "Transforming Desert View" (p. 8).]

American Museum of Natural History

NO DATE *Educator's guide : the Jill and Lewis Bernard Family Hall of North American Mammals : featuring carnivorans.* [New York]: American Museum of Natural History, [11] pp. [See p. [4], "Mountain Lion (*Puma concolor*)"; diorama portrays a Grand Canyon view on the North Rim.]

Anderson, Antony

1922 Los Angeles. *American Art News*, 21(8) (December 2): 9. ["Water colors by Gunnar Widforss, a young Swede who has been in this country for some years, are on display at the Stendahl. His subjects are from Copenhagen, Tunis, the Grand Canyon, and Catalina Island. He is master of a meticulous style and his drawing is impecable." (ENTIRE NOTE)]

Anderson, Joel; Anderson, Nathan; AND Anderson Deisgn Group

2015 *59 illustrated national parks : 100th anniversary of the National Park Service : celebrating 100 years of wilderness and wonder : with original poster art by Anderson Design Group.* Nashville, Tennessee: Anderson Design Group, Inc., 160 pp. ("Original posters are by Anderson Deisgn Group: Joel Anderson, David Anderson, Julian Baker, Andy Gregg, Aaron Johnson and Michael Korfhage." [p. 160]) ["Grand Canyon", pp. 48-51. See also pp. 5, 7, 11.]

2016 *59 illustrated national parks : 100th anniversary of the National Park Service : celebrating 100 years of wilderness and wonder : with original poster art by Anderson Design Group.* Nashville, Tennessee: Anderson Design Group, Inc., "Second Edition printing [*sic*], February 2016", 160 pp. ("Original posters are by Anderson Deisgn Group: Joel Anderson, David Anderson, Julian Baker, Andy Gregg, Aaron Johnson and Michael Korfhage." [p. 160]) ["Grand Canyon", pp. 48-51. See also pp. 5, 7, 11.]

Anderson, Martin J.

1987 Artist in the wilderness; Frederick Dellenbaugh's Grand Canyon adventure. *Journal of Arizona History*, 28(1) (Spring): 47-68. [Does not include reproductions of Dellenbaugh's artwork, but see instead Euler (1987).]

Anderson, Nancy K.

1997 (WITH Thomas Bruhn, Joni Kinsey, and Anne Morand) *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, 398 pp.

Anderson, Nancy K., AND Morand, Anne

1997 (WITH Sarah Kelly, Sally Mansfield, and Merl M. Moore, Jr.) Chronology. *In:* Anderson, Nancy K., *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 180-279.

Andre, Linda

1996 Landscape painting: Artists who love the land. *Art to Zoo* (Smithsonian Institution, Office of Elementary and Secondary Education), (March/April): 1-16 [entire issue]. [Includes Thomas Moran and "The Chasm of the Colorado".]

Anthony, Harold E.

1942 A grand tour of North America. *Natural History*, 49(4): cover, leaf between 188-189, 189-205. [American Museum of Natural History's new Hall of North American Mammals; see mountain lion diorama (facing p. 189, pp. 192, 193, 202-203), which portrays a scene on North Rim of Grand Canyon.]

Arnold, Amanda

2014 Beyond the paper; the expansive and unusual photography of Dudley Bacon. *Northern Arizona's Mountain Living Magazine*, (August): 36-38. [Notes, "Lee's Ferry Sunrise" is inspired from one of his photographs but is made of carboard, candy wrappers, toilet paper tubes, plastic bags and the green bags that limes are sold in."]

Art Club of Philadelphia

1902 *Eleventh annual exhibition of water colors and pastels : catalogue of exhibition : from March 3d to March 30th, 1902.* Philadelphia: Art Club of Philadelphia. [See p. 10; "On the Bright Angel Trail, Grand Canon of Arizona. Thomas Moran." (listing only); see also Moran's address, p. 45.]

Art Institute of Chicago

1913 *Catalogue of etchings and lithographs by Joseph Pennell. The Art Institute of Chicago from January 28 to February 21, 1913.* [No imprint], [6] pp. [including wraps]. [Lists "Sunset; Grand Canyon" and "The Temple; Grand Canyon" (p. [5]). (Not illustrated.)]

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Atchison, Topeka and Santa Fe Railway

1899 [Grand Canyon illustrations.] *Baptist Home Mission Monthly*, 21(3) (March): 106, 108, 112, 115. [See "Head of the Old Hance Trail", p. 106; "Head of the Old Hance" (detail), p. 108; "Grand Cañon of the Colorado River", p. 112; "In the Granite, Old Hance Trail", p. 115.]

Aton, James M.

2015 *The art and life of Jimmie Jones : landscape artist of the canyon country.* Layton, Utah: Gibbs Smith, 264 pp. ("First Edition" [title-page verso].) [First state.]

2015 *The art and life of Jimmie Jones : landscape artist of the canyon country.* Layton, Utah: Gibbs Smith, 264 pp. ("First Southern Utah Museum of Art Edition" [title-page verso].) [Second state; a reprinting in Canada of the 1st Gibbs Smith ed. (*i.e.*, first state), to correct the color reproduction of some pages (*fide* James M. Aton *via* Richard D. Quartaroli, 13 November 2015).]

2020 Painting "my odyssey"; Jimmie F. Jones, Grand Canyon master. *In:* Quartaroli, Richard D. (compiler, ed.), *Celebrating 100 years of Grand Canyon National Park, February 2019 : a gathering of Grand Canyon historians : ideas, arguments, and first-person accounts.* Grand Canyon, Arizona: Grand Canyon Association [and Grand Canyon Historical Society], pp. 142-147.

Austin, A. H. (Mrs.) [Austin, Amos H. (Mrs.)] [Austin, Iva]

1920 At the Grand Canyon. Unusual interior decorations. *In:* Mrs. Austin's Talks [COLUMN]. *The Flower Grower*, 7(3) (March): 33. [Notes that "In the art rooms [of El Tovar] were beautiful paintings offered for sale, and others on exhibition in the public rooms"; but writes more at length on the artful displays of plants throughout the hotel.]

Avery, Kevin J.

2009 Thomas Moran's *Colburn's Butte, South Utah*: Forgotten landmark of a lost friendship. *Metropolitan Museum Journal* (Metropolitan Museum of Art, New York), 44: cover, 185-197. ["Colburn's Butte" is in Zion National Park. Includes notes of Grand Canyon as well as a reproduction of Moran's *The Chasm of the Colorado*.]

Axelrod, Alan

1990 *Art of the golden West.* New York: Abbeyville Press, 418 pp. (Copyright Cross River Press.) [See pp. 15, 48, 216, 224, 225.]

Awwal, Ahlam Fithratul; Jatmiko, Ary Dwi; AND Rosilawati, Hana

2019 Perencanaan dan perancangan taman hiburan tematik berbasis *architainment* di bulak kota Surabaya. [*transl.* Planning and designing an architainment-based thematic amusement park in Bulak, Surabaya.] *In: Seminar Nasional Ilmu Terapan (SNITER) 2019, Universitas Widya Kartika*, pp. T7-1 to T7-10. [UWIKA 3rd Sniter, September 14, 2019.] [In Indonesian.] [See section 3.14, "Area Benua Amerika Utara" (North American Continent Area), which is a brief description of a section of a theme park recreating miniature representations of famous places, including Grand Canyon (pp. T7-7 to T7-8).]

Aykanat, Esin

2014 *Doğal dokuların geometrik biçimli seramik yüzeylerdeki yorumu.* [*transl.* Interpretation of natural textures on geometrically shaped ceramic surfaces.] Yüksek lisans sanat çalışması raporu [Master's thesis], Hacettepe Üniversitesi Güzel Sanatlar Enstitüsü, Seramik Anasanat Dalı, 100 pp. [In Turkish.] [See pp. 18-19, "Canyon Wall Vase" by Anne Goldman (with reference to Havasu Canyon).]

B

B., C. H.

1928 American paintings. *Detroit Institute of Arts, Bulletin*, 9(8) (May): 94-96. [Includes remarks on the acquisition of a painting of Grand Canyon by DeWitt Parshall, a gift of David Gray. (p. 94, illustrated p. 96).]

Babbitt, Bruce E.

1973 *Color and light: The Southwest canvases of Louis Akin.* Flagstaff, Arizona: Northland Press, 76 pp. [1,750 copies. Also a specially bound ed. of 50, signed.] [Also a 1st paperbound printing, 1988.]

Bacharack, Joan

2016 (GENERAL ED.) *Treasured landscapes: National Park Service art collections tell America's stories.* Washington, D.C.: U.S. National Park Service, Museum Management Program, 160 pp. [Grand Canyon, see cover, pp. 27, 33, 42-44, 105, 118.]

Ballew, Elissa

2009 Continuous cultivation. *In:* Jerome ARTbeat [SECTION]. *The Noise* (Flagstaff, Arizona), (95) (the Propinquity Edition) (April): 25-26. [Artwork of Dawn Sutherland. Includes Grand Canyon.]

Ballew, Kevin S.

1998 Grand Canyon. *In:* Celebration of Fine Art [exhibit]. *Southwest Art*, (February): 92. [Advertisement for Scottsdale, Arizona, exhibit.]

Ballinger, James K.

1980 Arizona: Canyons, cultures and contrasts. *In:* Ballinger, James K., and Rubinstein, Andrea D., *Visitors to Arizona 1846 to 1980.* Phoenix: Phoenix Art Museum, pp. 19-37.

1981 Visiting artitsts painted Arizona. *American West*, 18: 28-37.

1989 Challenge of the Grand Canyon. *In:* Foster, Tony, *Exploring the Grand Canyon : watercolour diaries, 1988-1989.* Penzance, Cornwall, England: Newlyn Orion Galleries, in association with Montgomery Gallery, San Francisco, pp. 25-29.

2007 Introduction. *In:* McGarry, Susan Hallsten, *Bruce Aiken's Grand Canyon : an intimate affair.* Grand Canyon, Arizona: Grand Canyon Association, pp. xv-xvii.

2012 [Foreword.] *From:* Directors' Forewords. *In:* Klett, Mark, and Wolfe, Byron, *Reconstructing the view : the Grand Canyon photographs of Mark Klett and Byron Wolfe.* [Phoenix]: Phoenix Art Museum and Center for Creative Photography; and Berkeley, Los Angeles, and London: University of California Press, pp. 9-10.

2014 Foreword. *In:* Mahaffey, Merrill, *Upstream downstream.* Tucson: Nighthorses, 156 pp.

Ballinger, James K., AND Rubinstein, Andrea D.

1980 *Visitors to Arizona 1846 to 1980.* Phoenix: Phoenix Art Museum, 207 pp. [Exhibition catalogue.]

Barnard, Geoffrey S., AND Walters, Curt

2001 [Introduction.] Painting down the rapids; Grand Canyon expressions. *In:* Grand Canyon Trust, *Painting down the rapids : Grand Canyon expressions : exhibit at Forbes Gallery*. New York, and Flagstaff, Arizona: Forbes Gallery, and Grand Canyon Trust, pp. [iii-iv].

Barter, Judith A.

2003 (WITH CONTRIBUTIONS BY Andrew J. Walker) *Window on the West : Chicago and the art of the new frontier, 1890-1940.* Chicago: Art Institute of Chicago, Hudson Hills Press, and National Book Network. [Exhibition, Art Institute of Chicago, 28 June-13 October 2003.]

Bass, Penelope

2011 Bending the rules; painter Steve Lawton plays with color and perspective. *Northern Arizona's Mountain Living Magazine*, (January): 26-28.

Bassford, Amy O., AND Fryxell, Fritiof

1967 *Home-thoughts from afar : letters of Thomas Moran to Mary Nimmo Moran.* East Hampton, New York: East Hampton Free Library, 152 pp. [1,000 numbered copies.]

Batchelor, Carolyn Prince

2000 Arts in the Parks; Kolb Studio hosts top 100. *Flagstaff Live!*, (April 6-12): 11.

Baumann, Jules

1892 *The Grand Cañon of the Colorado River : Arizona.* St. Louis, Missouri: Aug. Gast Bank Note Co., broadside lithograph, 1 sheet (25 × 39 inches). ("Sketched from Nature by Jules Baumann, June 1891." "Copyright 1892 by Jules Baumann of Prescott, Arizona.") [Three views of Grand Canyon

and one view of Flagstaff and the San Francisco Peaks. Primary view (bottom): "Panoramic View of the Grand Cañon as Seen from John Hance's Ranch on the South Rim, 65 Miles from Flagstaff". Upper left: "Hance Cañon, 1.5 Miles from its Mouth Into the Main Colorado Cañon, Looking East". Upper right: "Looking Across the Main Cañon from the Rim of Hance Cañon, Looking North". Top center: "Flagstaff and the San Francisco Peaks on the Atlantic & Pacific R.R."]

1972 "The Grand Canyon of Arizona"; a panorama by Jules Baumann. *Journal of Arizona History*, 13(1) (Spring): 26-32. [With unsigned introduction that notes: "A rather unusual Grand Canyon promotional curio was recently discovered among Victorian memorabilia in an old Prescott home, and has been contributed to the Arizona Historical Society by Lester W. Ruffner. Entitled '*The* Grand Canyon *of* Arizona,' the item is a rolled drawing in full color of various views of the Grand Canyon in 1908. [¶] Jules Baumann, an artist who was active in mining interests in the Prescott area, made his wax crayon drawings of the Canyon, had them reproduced by the Williamson-Haffner Engraving Company of Denver, and published them with accompanying text as a sales item along the Santa Fe Pacific Railroad at Flagstaff and for tourists at the Canyon. Complete with mailing tube, the drawings sold for fifty cents in 1909. Several pictures of the drawings, together with the text, which is typical of the articles then written about the Canyon, are reproduced here." Reproductions not in color.]

Beach, J. Darrell

1989 Richard Iams. *Southwest Art*, 18 (February): 78-82.

Beans, Carolyn

2021 Expedition artists paint a picture of science exploration. *U.S. National Academy of Science, Proceedings*, 118(6): e2026315118, 4 pp. [Sesquicentennial Colorado River Exploring Expedition (SCREE).]

Becker, Karl-Heinz, AND Dörfler, Michael

1988 *Computergrafische Experimente mit Pascal : Ordnung und Chaos in dynamischen Systemen.* [*transl.* Computational experiments with Pascal: Order and chaos in dynamical systems.] Braunschweig: Friedr. Vieweg und Sohn, 2nd ed. [In German.]

1989 *Dynamical systems and fractals : computer graphics experiments in Pascal.* (Ian Stewart, translator.) Cambridge (England) and New York: Cambridge University Press, 398 pp. [Grand Canyon, see Chapter 10, "Journey to the Land of Infinite Structures", pp. 247-256.]

Begay, Shonto

2014 On the edge of the ages; plein air on the rim. *Flagstaff Live!*, 20(38) (September 18-24): 4.

Behrens, Shirley

1991 Ralph Love, poetic realism. *Art of the West*, 4(6) (September/October): 42-47.

Beiser, Misha

2007 The color of water; boatman and painter Greg McFadden debuts new exhibit. *Flagstaff Live!*, 13(33) (August 16-22): 12-13.

Belknap, Bill, AND Belknap, Frances Spencer

1969 *Gunnar Widforss : painter of the Grand Canyon.* Flagstaff, Arizona: Northland Press, *for* Museum of Northern Arizona, 86 pp. [Also a limited ed. of 100 copies in slipcase with sketch of Widforss by George L. Collins laid in.]

Bell, Judith

1993 Illusions and allegories. *U.S. Air Magazine*, (August):. [Painting by Mark Tansey, "Constructing the Grand Canyon".]

Bellisario, Kerrie

NO DATE *Grand Canyon National Park: Destination inspiration.* U.S. National Park Service, Grand Canyon National Park, 11 pp. [Promotional booklet for Artist-in-Residence program.]

Bellwood, Lucy

2013 *Grand adventure.* Portland, Oregon: [no imprint], [28] pp. [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2013 I joined a crew of 5 intrepid rafters to row through the entirety of the Grand Canyon in 3 weeks. The trip was one I had been planning with my childhood best friend for almost 14 years—since the days when she dreamed of becoming a river guide and I a cartoonist. This trip was her 70th down the river and my first. The following journal comic was drawn at the end of each day and generally colored before breakfast the following morning." (p. [3]).]

2015 *Rim to river.* Portland, Oregon: [no imprint], [20] pp. (Printed by Colorhaus Printing, Portland, Oregon.) [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2015 I teamed up with Arizona River Runners to produce a travelogue comic about one of their motorized, seven-day whitewater rafting trips through the Grand Canyon. From Lees Ferry to the Whitmore helipad, our crew shepherded sixteen passengers through whitewater rapids, up steep side canyons, and into hidden waterfalls. It was utter bliss—even in 115 degrees of desert heat. The journal that follows was drawn freehand during the ten days I was with the crew, then watercolored upon my return to Portland." (p. [2]).]

Benford, Sally

2007 Bruce Aiken: Grand Canyon treasure. *In:* Off-Ramp [SECTION]. *Arizona Highways*, 83(11) (November): 7.

2010 The grand master. For more than a century, a who's who of talented artists have been making paintings of the Grand Canyon. Few, however, have achieved the notoriety of Thomas Moran. *In:* The Journal [SECTION]. *Arizona Highways*, 86(8) (August): 10.

Benjamin, S. G. W.

1882 A pioneer of the palette. Thomas Moran. *The Magazine of Art* (London, Paris, and New York), 5 (February): 89-93, plate facing p. 93.

Bennett, Cynthia

1986 *Lightfall and time : fifteen southwestern national parks.* (Foreword by Ann Zwinger; text by Susan Lamb.) Grand Canyon, Arizona: Grand Canyon Natural History Association, and Flagstaff, Arizona: Northland Press, [unpaginated]. [Paintings.]

1988 Mount Sinyala, Grand Canyon #2. *Arizona Highways*, 64(6) (June): inside back cover. [Painting.]

Bennett, Jay

2019 Iconic WPA posters. *Stranger's Guide* (Austin, Texas), (5, The US National Parks Issue): 26-31. [Work Projects Administration, renamed Works Progress Administration in 1939.] [Grand Canyon National Park, p. 28.]

Bennion, Lee

2003 From Lee Bennion's canyon sketchbook—Olo Datura. *The Waiting List* (Grand Canyon Private Boaters Association Quarterly), 6(3) (Fall): 61.

Berger, Todd R.

2003 A canyon-sized work of art. *Canyon Views* (Grand Canyon Assocation Member Newsletter), 9(3) (Fall): 3. [Bruce Aiken's "Shoshone Point".]

2005 The painted canyon. *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 6, 10. [Thomas Moran.]

2006 The painted canyon. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(2) (April/June): 9-10. [Thomas Moran. Reprinted from Berger (2005), *Canyon Views*.]

2009 (ED.) *Grand Canyon Celebration of Art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, 42 pp. [1st Annual Grand Canyon Celebration of Art, exhibition catalog.]

2010 (ED.) *2010 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association, 34 pp. [2nd Annual Grand Canyon Celebration of Art, exhibition catalog.]

2011 (ED.) *2011 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association. [3rd Annual Grand Canyon Celebration of Art, exhibition catalog.]

2012 (ED.) *2012 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association, 30 pp. [4th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For later years see under "Grand Canyon Association".]

Berggren, Elizabeth

1960 Seven miles down to summer. (Paintings by Leese Mather.) *Ford Times* (Ford Motor Co.), 52(1) (January): 22-25, inside back cover.

Besaw, Mindy A.

2007 Artist-explorers and today's western landscape. *In: Heart of the West : new painting and scultpure of the American West.* Denver: Institute of Western American Art, Denver Art Museum, pp. 52-64.

Besaw, Mindy N.

2015 *Re-framing the American West: Contemporary artists engage history.* Doctoral dissertation, University of Kansas, 198 pp. [Grand Canyon throughout, but see particularly Chapter 2, "Re-experiencing Representation in the Grand Canyon".]

Betz, Eric

2011 In the ultimate grandeur; artist Bruce Aiken celebrated in new exhibit. *Northern Arizona's Mountain Living Magazine*, (August): 26-28.

2012 Funky town; Steve Lawton and his surreal takes on Flagstaff and beyond. *Northern Arizona's Mountain Living Magazine*, (April): 28-30. [Artist Steve Lawton. Includes illustration of his "Horseshoe Bend", p. 30.]

Beyaert-Geslin, Anne

2020 La photographie comme méta-image. La photo, modèle de la photo et de la peinture. / Photography as a meta-image. Photography, model of photography and painting. *Signata* (Annales des sémiotiques / Annals of Semiotics) (Liège, Belgium), 2020(11), 18 pp. [In French, with bilingual item title.] [See paragraph 24 (p. 8) and accompanying note 16 (p. 17), regarding the art of David Hockney, citing his "Study of the Grand Canyon" (1998) on nine canvases (not illustrated).]

Bishop, Bill

2005 The Grand Canyon and Colorado River on postage stamps. *In:* Anderson, Michael F. (compiler, ed.), A gathering of Grand Canyon historians; ideas, arguments, and first-person accounts; proceedings of the inaugural Grand Canyon History Symposium, January 2002. *Grand Canyon Association, Monograph 13*, pp. 57-61.

Black, Donald M.

1954 Painting in the national parks. *National Parks Magazine*, 28(117) (April/June): cover, 49, 57-61. [Cover illustration (legend, p. 49) is "Grand Canyon from South Rim. A sketch in oil by the editor", Devereux Butcher.]

Black, Elizabeth

2009 Elizabeth Black; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 4-5.

2015 Historical art. *Boatman's Quarterly Review*, 28(4) (Winter 2015-2016): 7. [Regarding her painting (illustrated), "Bessie and Glen in the Valley of the Shadow, Horn Creek Rapid, 1928".] [Glen and Bessie Hyde.]

Black, Nancy, AND McQuerrey, Teresa

1988 Coconino Center for the Arts. *Northern Arizona's Mountain Living Magazine*, (December): 8-9. [Art exhibit; item includes illustration, "Rudi Reichardt's painting 'Bald Eagle/Grand Canyon South Rim'".]

Blue, Martha

1982 Cynthia Bennett: A patch of sky through canyon walls to chasm floor. *Southwest Art*, 11(11): 72-77.

Boag, Peter

1998 Thomas Moran and western landscapes: An inquiry into an artist's environmental values. *Pacific Historical Review*, 67(1) (February): 40-66.

Bölsche, Wilhelm

1894 *Entwickelungsgeschichte der Natur. Band I.* [*transl.* Evolutionary history of nature. Volume I.] Neudamm: Verlag von J. Neumann, 806 pp. + advertisements. (Hausschatz des Wissens.) [In

German.] [Grand Canyon and Colorado River, see pp. 15, 794; and fold-out color plate between pp. 16/17, "Der "grand cañon des Colorado-Flusses in Nord-Amerika", which reproduces one of the Point Sublime panoramic views by William Henry Holmes from C. E. Dutton's *Tertiary History of the Grand Cañon District* (1882), lithographic reproduction credited to "Verlag von W. Pauli's Nachf. (H. Jerosch) Berlin."]

Booker, Janice L.

1999 *Philly firsts : the famous, infamous, and quirky of the City of Brotherly Love.* Philadelphia: Camino Books, 208 pp. [See p. 63, artist Edith Lucile Howard painting at Grand Canyon, *ca.* 1926.]

Borg, Carl Oscar

1990 The hush of evening (c 1925). *Southwest Art*, 19(11) (April): cover. [Painting.]

Boston. Museum of Fine Arts

1893 *Museum of Fine Arts. Print Department. Catalogue of a selection of prints, arranged chronologically to illustrate the various processes of engraving invented from the 15th to the end of the 18th century. November 25, 1893, to May 20, 1894.* Boston: Alfred Mudge and Son, 65 pp. [See under "United States", p. 19, "Annin. 236. Walls of the Grand Cañon. After Thos. Moran.— 'Datur Hora Quieti.'" (ENTIRE ITEM)] [Engraving by Phineas F. Annin.]

Boston Art Club

1921 *Copley Society catalogue of paintings in water color by Winslow Homer, John S. Sargent, Dodge MacKnight : exhibited at the Boston Art Club, March 5th to March 22d, 1921.* [Boston: Boston Art Club], 17 pp. [Dodge MacKnight paintings include: "Grand View, Grand Canyon" (p. 15), "Grand Canyon" (p. 15), "The Grand Canyon" (p. 16), "Grand Canyon" (p. 17), "The Great Abyss, Grand Canyon" (p. 17), "Nature's Monument, Grand Canyon" (p. 17).] [*NOTE*: Catalogue lists only titles of artwork and their loaners.]

Bowerman, George F.

1915 Report of the Librarian. *In: Annual Report of the Commissioners of the District of Columbia : year ended June 30, 1915. Vol. I. Miscellaneous reports.* Washington, D.C.: [Commissioners of the District of Columbia], pp. 348-365. [District of Columbia Free Public Library. See p. 355: "Mrs. [John B.] Henderson has now loaned a magnificent painting of the Grand Canyon of Arizona, also by Mr. [Lucien W.] Powell, and this has been hung above the east landing." (ENTIRE NOTE)] [District of Columbia, Commissioners, Annual Report.]

Branff, Phyllis

1980 *Thomas Moran, 1837-1926 : a search for the scenic.* Guild Hall Museum, 64 pp. [Exhibition catalogue; exhibition November 29, 1980-January 25, 1981.]

Brinton, Christian

1916 *Impressions of the art at the Panama-Pacific Exposition : with a chapter on the San Diego Exposition and an introductory essay on the modern spirit in contemporary painting.* New York: John Lane Co., 203 pp. [See in "The Panama-California Exposition", p. 31; remarks begin with personal caution for "the congenital penchant for hyperbole which obtains west of the Mississippi . . . not alone of the Grand Cañon . . . ." And, "Like the thumb-print of God pressed into the surface of the earth so that may may forever identify His handiwork, the Cañon transcends the possibilities of verbal or pictorial expression." Thus, no note of Grand Canyon *artwork* in this volume.]

Britton, James P.

1913 Painters of the Far West. *In:* With the Dealers [SECTION]. *American Art News*, 12(11) (December 20): 4. [Exhibition at Macbeth by the Society of Men Who Paint the Far West, including two by Frederick Ballard Williams, "Bright Angel Trail" and "Afternoon Light".]

Broder, Patricia Janis

1979 *Great paintings of the old American West*. New York: Abbeville Press, 157 pp. (Copyright Cross River Press Ltd.; paintings reproduced by permission of the Thomas Gilcrease Institute of American History and Art, Tulsa, Okla.; inquiries for reproduction address Artabras, Inc., New York.) [See "The Grand Canyon" (1913) by Thomas Moran, pp. 70-71.]

Brown, C. G.

1915 The Panama-Pacific Exposition. *Holstein-Friesian World* (Madison, Wisconsin), 12(32) (August 7): 1525-1527. [See p. 1526, note of riding the Aeroscope, from which one may "look down into the ostrich farm, the Hopi Indian village, the Colorado Grand canon [*sic*], and most of the other concessions." (ENTIRE NOTE)]

Brown, Elizabeth A.

[2000] *Afterglow in the desert : the art of Fernand Lungren.* (With an essay by Jane Dini.) Santa Barbara, California: University of California, University Art Museum, 96 pp. (Distributed by University of Washington Press, Seattle and London.) [Program for art exhibition, University Art Museum, May 2-July 9, 2000; Laguna Art Museum, Laguna Beach, California, January 20-March 24, 2001; Palm Springs Desert Museum, Palm Springs, California, April 11-June 10, 2001. Includes Grand Canyon: "*In the Abyss: Grand Canyon*" [c. 1895/1897, oil on canvas], p. 28 (see also p. 4, photo, "Portrait of Fernand Lungren with *In the Abyss*"); Plate 3, "*Above the Inner Gorge*, c. 1890s, watercolor"; Plate 21, "*Grand Canyon*, c. 1910, oil on canvas".]

Brown, Jackie

2006 After 33 years, Aiken to retire. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(1) (January/March): 6, 11. [Bruce Aiken. Reprinted from *Grand Canyon News*, December 3, 2005.]

Brubaker, Ann

1986 Thomas Moran: The Grand Canyon. *Art Education*, 39(6) (November): 27-28.

Bruhn, Thomas P.

1997 Printmaker "of the first rank". *In:* Anderson, Nancy K., *with* Thomas Bruhn, Joni Kinsey, and Anne Morand, *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 282-299.

Bruner, Betsey

2010 Defining the sky; artist and Arizona native Ed Mell creates with a sense of place. *Flagstaff Live!*, 16(28) (July 15-21): 1, 14-17.

2011 Following the muse; for almost 40 years, artist Bruce Aiken has followed the call of the Grand Canyon. *Flagstaff Live!*, 17(28) (July 14-20): 1, 3, 16-19.

2014 Gateway to another world; artists in new exhibit explore humanity at its core. *Flagstaff Live!*, 20(2) (January 9-15): 12, 23. ["(un)Still Life: Exhibition of Paintings", Coconino Center for the Arts. "Emma Dean" by Gary McAllister illustrated on p. 12.]

Bryant, Keith L., Jr.

1978 The Atchison, Topeka and Santa Fe Railway and the development of the Taos and Santa Fe art colonies. *Western Historical Quarterly*, 9(4) (October): 437-453.

Buchanan, Marguerite

1973 Western artist; Gertrude Rust cover artist for this year. *In: Arizona Northland.* Mesa, Arizona: Tracy Mead Publishing Co., pp. 7, 45.

Buchheit, Mike

2012 Art and the river. *In:* Around the Plateau on Public Lands [SECTION]. *Sojourns* (Peaks, Plateaus and Canyons Association), 7(1) (Winter/Spring): 46-47. [Grand Canyon National Park and Grand Canyon Youth-sponsored art-based Colorado River trip—"Grand Inspiration" (GRIN)—through Grand Canyon.]

Buek, Gustave H.

1913 Thomas Moran. *In:* Interesting People [SECTION]. *American Magazine* (New York), 75(3) (January): 10 [color frontispiece], 28-34. [Frontispiece: "'A Glimpse of the Grand Canon of Arizona from the New Hermit Rim Road'. From a painting made in the spring of 1912, by Thomas Moran, N.A."]

1924 Thomas Moran—N.A.; the grand old man of American art. *The Mentor*, 12(7) (August): 29-37.

1958 Thomas Moran, N.A., the grand old man of American art. *In:* Fryxell, Fritiof (ed.), *Thomas Moran : explorer in search of beauty. A biographical sketch : an account of the history and nature of* The Thomas Moran Biographical Art Collection *in the Pennypacker Long Island Collection, at the East Hampton Free Library, New York : and selected articles and illustrations relating to the life and work of Thomas Moran.* East Hampton, Long Island, New York: East Hampton Free Library, pp. 63-71. [Excerpts from Buek (1924).]

Burke, Doreen Bolger

1985 *American Paintings in the Metropolitan Museum of Art. Volume III. A catalogue of works by artists born between 1846 and 1864.* (Kathleen Luhrs, ed.) [New York]: Metropolitan Museum of Art, xxxix, 479 pp. [See "Elliott Daingerfield, 1859-1932", pp. 348-351; and "DeWitt Parshall, 1864-1956", pp. 468-469.]

Burns, William James

2010 *We must grow our own artists: Mary-Russell Ferrell Colton, northern Arizona's early art educator.* Dissertation, Georgia State University, 380 pp. (*Educational Policy Studies Dissertations, Paper 54*.)

Burris, Roy, Jr.

2001 [Letter about a painting done by Gunnar Widforss for Burris's father.] *The Bulletin* (Grand Canyon Pioneers Society), 5(10): 2.

Burris, Roy E.

1993 [Letter regarding Gunnar Widforss.] *Grand Canyon Pioneers Society, Newsletter*, 4(8): 4.

Butler, Elias

1999 Gallery shows "Art of the Grand Canyon and Colorado Plateau". *Flare* (Arizona Daily Sun), (July 29): cover, A3, A17.

Butterfield, Bob

1977 Grand Canyon stamps. *Grand Canyon SAMA*, 3(23) (January 30-February 13): 1.

C

Cachini, Ronnie

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 33-37. [Includes reproduction of the following paintings pertinent to this bibliography: "Sites in the Grand Canyon", 2010. Acrylic on canvas, 30 × 40 in." (p. 36); "Colorado River, 2009. Acrylic on canvas, 33 × 43 in." (p. 37).]

Cameron, Mabel Ward

1924 (COMPILED UNDER SUPERVISION OF) *The biographical cyclopaedia of American women. Volume I.* New York: The Halvord Publishing Co., Inc., [v], 400, viii pp. [Arranged randomly, with alphabetical index.] [See "Usher, Leila, sculptor" (pp. 323-325). Includes remarks (p. 323) on her having the sculpted the likeness of John Wesley Powell for plaques that adorn the Powell memorial at Grand Canyon and Powell's grave marker in Arlington National Cemetery.]

Campbell, Charles B.

1890 L'Angellus. *In:* Correspondence [SECTION]. *The Home-Maker*, 3(6) (March): 513. [Includes note of Thomas Moran's "Chasm of the Colorado", *in passing*]

Campbell, Suzan

1990 Louie Ewing. *Southwest Art*, 20 (August): 122-126+.

Čaniga, Ivan

2018 11. Dve jednotky znamenajú majstrovské alebo anjelské číslo. Sú prvotným a základným symbolom numerológie. Ľudia pod jedenástkou sú vraj citliví a zraniteľní. Netuším, či je ivan zraniteľný, ale svoju citlivosť a vnímavosť demonštruje vo svojich prácach naplno. Clonové číslo 11 je tiež dobrá voľba. [*transl.* 11. Two units means a master or angel number. They are the primary and basic symbol of numerology. People under eleven are said to be sensitive and vulnerable. I have no idea if Ivan is vulnerable, but he demonstrates his sensitivity and receptivity to the fullest in his works. F/11 is also a good choice.] (Vladimir Yurkovic, ed.) *PrintProgress* (Časopis pre polygrafiu a súvisiace odvetvia) (*Foto|grafik|um* (Vizuálna kultúra cez hľadáčik) [supplement], No. 03_2018) (Trnava, Slovakia), (May/June): 63-70 (concurrent pagination for *Fotografikum* fgu01-fgu08). [In Slovak.] [See in interview section, "Q09; Deväť Otázok" (Nine Questions), remarks on

the artist's photograph of a free creation in glass, "Grand Canyon" (2005) (pp. 65, 70 / fgu03, fgu08); the work is illustrated in color, p. 67/fgu05.]

Carstens, Rosemary

2013 Black and Brown: A Grand Canyon point of view; a painter and a photographer meet, marry and build a life around art. *Western Art and Architecture*, (February/March): 148-153. [About Elizabeth Black, painter; and Chris Brown, photographer.]

Castello, Eugene

1918 The Philadelphia water color exhibition. *American Magazine of Art*, 9(3) (January): 112-115. [15th Annual Exhibition of Water Colors, Pennsylvania Academy of Fine Arts.] [See p. 114: "It would be difficult to say what message Mr. Dodge McKnight [*sic*] wished to convey to his audience in his wash drawings of the Grand Cañon, Arizona . . . ." (ENTIRE NOTE; not illustrated)]

Catotti, Donna

2019 Reflections of an old dory cook, getting older. *Hibernacle News*, 2019: 10. [With background painting on pp. 10-11 by Catotti.]

Cellarius, Doris

2016 A bit of history: Artists and our national parks. *Canyon Echo* (Sierra Club, Grand Canyon Chapter), 52(2) (Spring): 8.

Century Illustrated Monthly Magazine

1910 Forty years of this magazine; a survey of "The Century's" progress in the arts of illustration. *Century Illustrated Monthly Magazine*, 81(New Series, 59) (November): 131-150. [See p. [134], "The Grand Cañon of the Colorado. Published in this magazine, March, 1875." [Thomas Moran illustration, engraved by W. J. Linton. No text mention.]

Chamberlain, Samuel E.

1956 *My confession.* (Introduction and postscript by Roger Butterfield.) New York: Harper and Brothers, 301 pp., plates. [Includes Yuma Crossing. Also includes casual remarks pertaining to Grand Canyon, pp. 283-284, 318; specifically, about listening to an impromptu lecture on Grand Canyon geology, upon which he later based a painting.]

1956 *My confession : the recollections of a rogue.* New York: Harper and Brothers, *for* Arizona Silhouettes, 301 pp., plates. ("A limited edition of 500 copies. Numbers 1 through 50 are bound in Arizona cowhide. Numbers 51 through 500 in buckram covers.") [Dust jacket differs from that of the Harper mass market ed.]

1957 *Donne sciabole e cavalli : le confessioni di un avventuriero al Messico.* Milano: Feltrinelli, 351 pp., plates. [In Italian.] [Translation of *My Confession*.]

1987 *My confession : the recollections of a rogue.* (Introduction and postscript by Roger Butterfield; foreword by John Eisenhower.) Lincoln, Nebraska: University of Nebraska Press, 302 pp.

1996 *My confession : recollections of a rogue.* (William H. Goetzmann, ed.) Austin, Texas: Texas State Historical Association, *in cooperation with* University of Texas at Austin, Center for Studies in Texas History, 383 pp.

Chapin, Brenda

1979 John Segeren: master woodcarver of U.S.A. *In:* Alumni News and Notes [SECTION]. *Courier* (U.S. National Park Service), 2(13) (November): 18-19. [Includes note (p. 18): "Segeren has worked for the Park Service for 22 years. During that time he has helped develop many a park's personality through unique and impressive artwork. Whether it be massive doors carved for Grand Canyon . . . ." (ENTIRE NOTE; Grand Canyon work not otherwise identified)]

Charles Ahrhart [firm]

1901 *Official catalogue and guide book to the Pan-American Exposition : with maps of exposition and illustrations, Buffalo, N. Y., U. S. A. May 1st to Nov. 1st, 1901.* Buffalo, New York: Charles Ahrhart, 176 pp. [See under "Agriculture Building", p. 125, list of exhibitors: "Atcheson, Topeka & Santa Fe R. R., Chicago, Ill. Diorama of the Grand Canon of Arizona. Gallery, west end." (ENTIRE NOTE) See p. 124 for floor plan of Agricultural Building.]

Chase, MacKenzie

2018 Confluence of Color; the Colorado Plateau is illuminated through the eyes of George Averbeck and Serena Supplee. *Flagstaff Live!*, 24(8) (February 15-21): cover, 3, 14-16. [Art exhibition at Museum of Northern Arizona.]

2018 Land Lines; new museum exhibition by Chelsea Kavanagh overlays geology with geometry. *Flagstaff Live!*, 24(31) (July 26-August 1): cover, 3, 14-17.

Chase, MacKenzie, AND Wiechee, Nancy

2018 Land lines; the geometric landscapes of Chelsea Kavanagh. *Northern Arizona's Mountain Living Magazine*, (August): 20-23. [Artist works with natural wood shapes. Mentions Mooney Falls *in passing* (that piece is not illustrated), and also notes her desire to spend time in Grand Canyon to create a series of pieces.]

Check, William A.

1980 The cover. *American Medical Association, Journal*, 244(7) (August 15): cover, 662. [Cover portrays "The Grand Canyon", 1921 oil on canvas painting by Elliott Daingerfield, in the collections of the North Carolina Museum of Art, Raleigh.]

Chen, Julie

2013 (JUROR) *500 handmade books. Volume 2.* New York: Lark Crafts (Sterling Publishing Co., Inc.), 420 pp. [See p. 56: "Kaitlind A. Murak. Untitled. 2011. 66 × 15 × 11 inches (167.6 × 38.1 × 27.9 cm). Rives BFK paper, tracing paper, ink, stone from the Grand Canyon; drawn, folded, riveted" (illustration shown). See p. 120: "Jenny Iserman. Grand Canyon. 2009. 6 × 36 × ⅛ inches (15.2 × 36 × 0.3 cm). Washi paper, gampi paper, watercolor paper, mat board, acrylic molding paste, gesso, etching ink, copper foil, monoprinted, inkjet printed, accordion structure" (illustration shown).]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated);

Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Clark, Carol C.

1980 *Thomas Moran : watercolors of the American West.* Austin, Texas: University of Texas Press, 180 pp.

1980 Thomas Moran's watercolors of the American West. *American West*, 17(2): 40-47.

Cock, Elizabeth M. *see also* Lindquist-Cock, Elizabeth M.

1967 *The influence of photography on American landscape painting, 1839-1889.* Doctoral dissertation, New York University, 2 volumes (xiii, 247 leaves).

Coffey, Cecil

1953 Harris Pine Mills opens new plant. *Columbia Union Visitor* (Washington, D.C.) (Seventh-day Adventists, Columbia Union Conference, Takoma Park, Maryland), 58(35) (August 27): 1, 7. [See p. 1, "In the meantime the Santa Fe Railroad had sent a special delegation from Fort Worth to present a huge framed painting of the Grand Canyon to the Cleburne plant as a decorative piece for the main office." (ENTIRE NOTE)]

Cogan, John

1987 Grand Canyon—eternal rocks. *Southwest Art*, 16 (May): 7.

2009 John Cogan; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 6-7.

Colburn, Justin E.

1873 The land of Mormon. Three hundred miles through Utah—Spanish Fork Canon—Mount Nebo—Out-door bedrooms. From our Special Correspondent. *The New York Times*, (August 7): 2. [Notice of departure of the correspondent with John Wesley Powell and Thomas Moran, from Salt Lake City, "for a visit to the Grand Cañon of the Colorado River"; filed from Toquerville, N. T., July 23, still short of the canyon.]

1874 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* New York: D. Appleton and Co., Volume 2, pp. 503-511. [Author credit in table of contents, p. iv.] [Library of Congress catalogue entry notes 2 volumes (vi, 568 pp.; viii, 576 pp.) in 48 parts (1872-1874); and "The main literary work on this publication was done by Oliver B. Bunce. The introduction was written and proof-sheets read by W. C. Bryant. Cf. J.C. Derby's 'Fifty years among authors.'" Also refer to: Rainey, Sue, 1995, *Creating Picturesque America: Monument to the Natural and Cultural Landscape* (Nashville: Vanderbilt University Press).]

1894 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* New York: D. Appleton and Co., revised ed., pp. 444-451. [Library of Congress catalogue notes: "On cover; Educational art series. no. 1-30. Feb. 17-Sept. 8, 1894."]

1974 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains,*

rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country. New York: American Heritage Publishing Co. (distributed by McGraw-Hill), Volume 2, pp. 503-511. [Facsimile reprint of Cullen (1874). Author credit in table of contents, p. iv.]

1974 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* Secaucus, New Jersey: Lyle Stuart, Inc., Centennial ed., Volume 2, pp. 503-511. [Facsimile reprint of Cullen (1874). Author credit in table of contents, p. iv.]

1988 The cañons of the Colorado. With illustrations by Thomas Moran. *In: Yellowstone to Yosemite : early adventures in the mountain West : with illustrations by Thomas Moran.* (Introduction by Lito Tijada-Flores.) Telluride, Colorado: Western Eye Press, pp. 58-66. (Introduction, "The Cañons of the Colorado; from the northern Rockies to the Grand Canyon", by Lito Tijada-Flores, p. 57.) [Facsimile reproduction of Colburn (1874).]

[Colburn, J. E.]

1880 Les cañons du Colorado. [*transl.* The canyons of the Colorado.] *In:* Bryant, William Cullen (ed.), *États-Unis et Canada : l'Amérique du Nord pittoresque : ouvrae rédigé par une réunion d'écrivains Américains sous la dirreccion de W. Cullen Bryant : traduit, revu et augmenté par Bénédict-Henry Revoil.* Paris: A. Quantin, and G. Decaun, pp. 725-728. [In French.] [Volume is a translation of Cullen's (1874) *Picturesque America*. The individual contributors are not credited by name in this volume.]

Cole, Barry

2012 Bridge that gap! Barry Cole explains how he came to build models of famous large span girder bridges for Roger Daltrey's HO scale layout! *British Railway Modelling*, (August): 34-37. [See p. 37, Navajo Bridge model, 1.4 meters in length.]

Cole, Ethel Moore

2010 Brush with greatness. *In:* Letters to the Editor. *Arizona Highways*, 86(10) (October): 4. [Meetings with Gunnar Widforss during Cole's Grand Canyon childhood.]

Coleman, M. L.

2009 M. L. Coleman; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 8-9.

Collins, Gail G.

2010 Capturing the light show; the landscape art of Cody DeLong. *Northern Arizona's Mountain Living Magazine*, (September): 30-32.

2011 In search of the profound; artist Williamson Tapia is a *plein air* purist. *Northern Arizona's Mountain Living Magazine*, (September): 26-28.

2011 Outside the box; the 'ammo box' art and other works of Simone Stephenson. *Northern Arizona's Mountain Living Magazine*, (November): 28-30. [River runners' ammo can art.]

Collins, George L.

____ [Unsigned illustrations, captions, etc. in various issues of *Grand Canyon Nature Notes*.] *Grand Canyon Nature Notes*. [See M. R. Tillotson, *in* Personnel Notes [SECTION], *Grand Canyon Nature Notes*, 6(4) (February 1932): 37, who credits this artwork to Collins, which Collins declined to sign.]

Colter, Mary Elizabeth Jane

1933 *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* Grand Canyon, Arizona: Fred Harvey, 65 [56] pp. [Typewritten (mimeographed), loose-leaf, post-mounted format. [Includes interior artwork by Fred Kabotie. Not illustrated (for an illustrated version see Colter (2015).]

[1998] *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* [Tempe, AZ] : [Charles E. "Buzz" Buzzard], [41] pp. [Reproduces Colter (1933). Includes interior artwork by Fred Kabotie (not illustrated).]

2015 *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* (Lillian Santamaria, project manager; David Jenney Design, art direction and design; Holly McLean-Aldis, editorial.) Grand Canyon, Arizona: Grand Canyon Association, 104 pp. (". . . originally published, without illustrations, in 1933 by the Fred Harvey Company" [see Colter (1933)].) [This version is illustrated. Includes interior artwork by Fred Kabotie.]

Coman, Katharine

1912 *Economic beginnings of the Far West : how we won the land beyond the Mississippi. Volume I. Explorers and colonizers.* New York: Macmillan Co., 418 pp. + advertisements. [Includes early Spanish explorations. Note illustration facing p. 146, "Hopi Pueblos, Cañon of the Colorado River" [*sic*]; an imaginative portrayal in a rugged landscape.]

Condrat, Michelle

2023 *To New Beginnings*, an oil painting by Michelle Condrat, depicts a wintry scene at the Grand Canyon's South Rim. *Arizona Highways* 99(1) (January): cover, inside front cover.

Conrad, Svea

2019 Framing immensity; artist Dawn Sutherland on painting the Grand Canyon. *Flagstaff Live!*, 25(37) (September 5-11): 1, 3, 12-14.

Cook, Rachel

2017 (JUROR) *4th Louisiana Biennial: National Juried Exhibition, January 26-February 16, 2017.* [Ruston, Louisiana]: Louisiana Tech University, School of Design, [28] pp. [including wraps]. [See p. [7], "Kerstin Dale", whose "current work is based on her concern for the ecological changes in the Grand Canyon and the Colorado River, versus the population growth of the desert southwest"; illustrated with the piece, "10th Wave" (2015).]

Cooper, Bernard

2001 Flashcubism; David Hockney offers an I's view of the possibilities and limitations of southern California. *Los Angeles Magazine*, (August): 102-105. [Artist David Hockney. See p. 105, Grand Canyon, *in passing*.]

Coordt, Donald

2006 [Pen and ink drawings.] *Grand Canyon River Runner*, (3) (Fall): 1, 13.

Coover, Roderick

2013 Picturing the great unknown; John Wesley Powell and the divergent paths of art and science in the representation of the Colorado River and Utah canyonlands. *In:* Beckman, Karen, and Wissberg, Liliane (eds.), *On writing with photography.* Minneapolis, Minnesota: University of Minnesota Press, pp. 14-40. [Includes Grand Canyon.]

Corcoran Gallery of Art

1917 *Catalogue of paintings in the Corcoran Gallery of Art.* Washington, D.C.: W. F. Roberts Co., 68th ed., new revised ed., 114 [115] pp. [See p. 79, listing for "The Afterglow, Grand Canyon, Arizona (Water Color)" by Lucien Whiting Powell.]

Crowder, Elizabeth

2020 Charcoal. View of the Grand Canyon at Lee's Ferry. *Janus* (University of Tennessee, College of Medicine student journal), (Spring): 22.

2020 Water color and black ink. View of the rim of the Grand Canyon. *Janus* (University of Tennessee, College of Medicine student journal), (Spring): 29.

Cruz, Margarita

2019 A thoughtful space; pottery, mules and the art of patience. *Flagstaff Live!*, 25(17) (April 18-24): 5. [LeeAnn Dodde creates pottery while working at Phantom Ranch, finishing pieces at her Shuttle Bus Studio in Prescott.]

Culmer, Henry L. A.

1894 Mountain art. *Overland Monthly*, Series 2, 24 (October): 341-352. [See pp. 346-347, critique of Thomas Moran's "Chasm of the Colorado" (not mentioned by title), which was then hanging in the U.S. Capitol. He notes (p. 347), however, in his critique of Moran's "Grand Cañon of the Yellowstone", that that work is "the companion piece to the Utah subject referred to" (*sic*).]

D

Daingerfield, Elliott

1980 The Grand Canyon. *American Medical Association, Journal*, 244(7) (August 15): cover. [Accompanied by an explanatory essay, "The Cover", by William A. Check, p. 662.] [1921 oil on canvas painting by Daingerfield, in the collections of the North Carolina Museum of Art, Raleigh.]

Dalgleish, Mary, AND Hart, Lesley

2013 *Ear candling : the essential guide.* [No place]: CreateSpace Indpendent Publishing Platform, 130 pp. [See "Case Study", pp. 4-5, which includes notes on Hopi; and an illustration (p. 4), putatively "[t]he most famous" one from "[h]istorical period records" of shamanic customs, which shows a Hopi holding candles (!!), as depicted in "a rock painting in the Hopi Tower, North Rim, Grand

Canyon, USA" (*i.e.*, The Watchtower at Desert View, South Rim; a mural by Fred Kabotie).] [Cited here because the article exists.]

Davidson, Harold G.

1985 *Jimmy Swinnerton, the artist and his works.* New York: Hearst Books, 160 pp.

Dawson, Edward M.

1904 Exhibit O. [Abstract of exhibits of the Department of the Interior at the Louisiana Purchase Exposition in St. Louis, Missouri, 1904.] *From:* Report of the Secretary of the Interior. *In: Annual reports of the Department of the Interior for the Fiscal Year ended June 30, 1904. Report of the Secretary of the Interior. Report of the Comissioner of the General Land Office.* Washington, D.C.: U.S. Government Printing Office, pp. 325-330. [See "Panoramas" (p. 330): "Three large panoramas, painted in oil, occupy one end of the space assigned to the Department, representing . . . (3) 39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Ariz." (ENTIRE NOTE) (The other two panoramas are "Yosemite Falls and Valley", 39 feet, and "Yellowstone Falls and Canyon", 18½ feet.)] [Regarding the Louisiana Purchase Exposition, as noticed in the Secretary of the Interior's report, see pp. 249-255.]

Dawson, John, AND Craighead, Charles

1996 *The Grand Canyon : an artist's view : a walk through Grand Canyon National Park.* Salt Lake City: Haggis House Publications, Inc., 64 pp. [Wildlife illustrator John Dawson.]

Dean, Janet

1994 Canyon inspired a century of artwork. *Sundial* (Arizona Daily Sun, Flagstaff), (January 29): A6.

Delatiner, Barbara

1982 Art; exploring Whitman's "expression of an age". *The New York Times*, (September 26): Section 11, p. 19. [Includes reference to Thomas Moran painting of Grand Canyon.]

Dellenbaugh, Frederick S.

1902 *The romance of the Colorado River.* New York and London: G. P. Putnam's Sons (The Knickerbocker Press), 399 pp. [Includes original Grand Canyon artwork by the author, some of it created in the field.] **[See Figs. 1T–1Z, 2D in the present volume (also Fig. 1CC, by Thomas Moran).]**

D'Emilio, Sandra, AND Campbell, Suzan

1991 *Visions and visionaries : the art and artists of the Santa Fe Railway.* Salt Lake City: Gibbs Smith Publisher, Peregrine Smith Books, 147 pp. [Limited ed. for Santa Fe Railway employees, brown leather with gilt stamping.]

1991 *Visions and visionaries : the art and artists of the Santa Fe Railway.* Salt Lake City: Gibbs Smith, Peregrine Smith Books, 147 pp. [Trade ed.; hardbound and paperbound states.]

1995 Canyon dreamers: Painting for the railway. *Cañon Journal*, 1(2): 4-15.

Denzler, Nancy

2009 Nancy Denzler; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 10-11.

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), DeWitt Parshall (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

1916 *Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, [6] pp. [Exhibition list includes six paintings of Grand Canyon: By Thomas Moran, "Mist in the Cañon"; by DeWitt Parshall, "Sunset", "From the Rim", and "Hermit Creek Cañon"; and by Frederick Ballard Williams, "The Prospector, Grand Cañon" and "Afternoon, Grand Cañon". Not illustrated. "Society of Men Who Paint the Far West", a methodological school of art.]

Di Pietro, Lisa

2008 Beauty in detail; a retrospective on the natural world of legendary landscape painter Merrill Mahaffey. *Flagstaff Live!*, 14(28) (July 10-16): 1, 3, 18-21.

Dicker, Kiana

1992 The beauty of individual differences. *Southwestern Profile*, 15(4) (November/December/January 1992-1993): 10-13. [See John Henry Waddell sculpture, "En Balance", p. 11.]

DiGiorgio, Joseph

1985 Grand Canyon series no. 2. *Art in America*, 74 (February): 16.

Dishta, Duane

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 46-49. [Includes reproduction of the following paintings pertinent to this bibliography: "Grand Canyon, 2009. Acrylic on canvas, 49 × 37 in." (p. 46); "Journey of the Zuni Ancestors to the Land of Everlasting Summer, 2008. Acrylic on canvas, 36 × 48 in." (pp. 48-49, a graphical map plan of Mexico and Central America that includes the Gulf of California).]

Disneyland [firm]

1958 *Welcome to Disneyland.* [No place]: Walt Disney Production, folded pamphlet. [Under "New Attractions": "THE GRAND CANYON. Viewed from the trains of the Santa Fe & Disneyland Railroad (including the new Excursion Train). It is the longest Diorama in the world."]

Djørup, Rigmor

2020 David Hockney; Los Angeles, Grand Canyon; Rigmors yndlingskunstværk. [*transl.* Rigmor's favorite piece of art.] *Under Linden* (Magasin for plejenjemmet Lindelys beboere og deres pårørende) (Hellerup, Denmark), 7(4) (April): 18-21. [In Danish.] [Written by "Rigmore, layouterens ældste datter" (*transl.* Rigmore, the layouter's eldest daughter), following her second U.S. trip. Redaktion (p. 2) indicates serial layout is by Ane Djørup.]

Doggett, Jack

1999 The art of Sam Jones; Canyon watercolors at Macy's. *Flagstaff Live!*, (May 27-June 2): 10. [Macy's European Coffeehouse and Bakery, Flagstaff.]

Doherty, M. Stephen

1998 William Scott Jennings; making the landscape your own. *American Artist*, 62 (December): cover, 18-25, 73-74.

Doss, Summer

2020 Morning light. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 2. [River scene in Grand Canyon.]

Dubois, Marcel, AND Guy, Camille

1899 *Album géographique. Tome III. Les régions tempérées.* [*transl.* Geographical album. Volume III. The temperate regions.] Paris: Armand Colin et Cie., 244 pp. [In French.] [See p. 202, Figure 391, "Cañons du Colorado" (a drawing).]

Dufford, Andy

2011 Rim rock; Grand Canyon, grand stone project. *Stonexus Magazine* (Stone Foundation, Santa Fe, New Mexico), (11): 1, 22-. [Mather Point amphitheater; ornamental stonework. "For the last two and half years my design firm, Chevo Studios, has been involved with improvements at Mather Point on the South Rim of Grand Canyon National Park."]

Dutton, Clarence Edward

1882 Tertiary history of the Grand Cañon district : with atlas. *U.S. Geological Survey, Monograph 2*, 264 pp. [text, quarto]; *Atlas*, 24 sheets [double folio, sheets 21¼ × 17 inches]. [Atlas collation: title-page, "List of Atlas Sheets" (equivalent to Atlas Sheet I), 22 sheets (Atlas Sheets II-XXIII, comprising tinted and chromo-lithographic maps and scenic views). Atlas title-page: *Department of the Interior United States Geological Survey J.W.Powell Director Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District by Capt. Clarence E. Dutton U.S.A. [vignette] Washington 1882 Julius Bien and Co. Lith. New York*.] [Ames (1905, ITEM NO. 1.5), p. 556, indicates monograph submitted for printing March 1, 1881.] [*NOTE*: Sets of loose Atlas sheets are known because many atlases have also been disbound and their plates reused or made available separately (particularly by sale).] [Artwork by William Henry Holmes appears throughout.] **[See Figs. 1M–1P, 2B in the present volume.]**

1885 Tertiary history of the Grand Cañon district : with atlas. *48th U.S. Congress, 2nd Session, House of Representatives Miscellaneous Document 35*, 264 pp. [text, quarto]; *Atlas*, 24 sheets [folded, laid loose in three-quarter leather folder with cloth ties affixed to boards on three open edges, and spine labels affixed; quarto]. (House series title-page accompanies text volume: *The Miscellaneous Documents of the House of Representatives for the Second Session of the Forty-eighth Congress, 1884-'85. In seventeen volumes. Volume 11.—No. 35. Washington: Government Printing Office. 1885.*) (SPINE TITLE FOR TEXT VOLUME: [top] "HOUSE MISCELLANEOUS DOCUMENTS 2D SESS., 48TH CONG. 1884-'85 VOL. 11"; [bottom] "DUTTON [rule] TERTIARY HISTORY OF THE GRAND CANON DISTRICT [rule] WITH ATLAS". SPINE TITLE FOR ATLAS: [top] "HOUSE MISCELLANEOUS DOCUMENTS 2d SESS., 48th CONG. 1884-'85 VOL. 11"; [bottom] "ATLAS".) [Artwork by William Henry Holmes appears throughout.] • [A re-release of Dutton (1882), as a part of the collated series of House Miscellaneous Documents for 1884-1885, not mentioned by Farquhar or in earlier editions of this bibliography. Text and Atlas title-pages are the same as for Dutton (1882), retaining date, but text volume adds the House Miscellaneous Documents series title-page (1885) cited above; atlas does not include a separate

House Miscellaneous Documents title-page although it is identifiable from its spine labels. Atlas Sheets differ from 1882 publication in that the double-folio sheets are vertically and horizontally folded to accommodate quarto format (vertical fold in center as in original double-folio state, then folded horizontally to achieve quarto size). Quarto format also corroborated in *Checklist of Public Documents, Second Edition* (U.S. Government Printing Office, Superintendent of Documents, 1895), p. 76. *Folded* Atlas Sheets each are also stamped with a numeral on the exterior (sheet verso) corner, enumerated 0 to 23, to facilitate identification of Atlas Sheets without having to unfold them: "0" is the title-page, "1" is the "List of Atlas Sheets" (equivalent to Atlas Sheet I), followed by 2-23 (Atlas Sheets II-XXIII, comprising tinted and chromo-lithographic maps and scenic views). Atlas title-page: *Department of the Interior United States Geological Survey J.W.Powell Director Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District by Capt. Clarence E. Dutton U.S.A. [vignette] Washington 1882 Julius Bien and Co. Lith. New York*.] [Points relating to physical arrangement are provided with the assistance of Daniel F. Cassidy and Richard D. Quartaroli.]

E

Edaakie, Chris

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 70-71. [Includes reproduction of the following painting, pertinent to this bibliography: "Elves Chasm and Bass, 2010. Digital painting on canvas, 53 × 34.5 in." (p. 70).]

Edaakie, Keith

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 59-63. [Includes reproduction of the following painting pertinent to this bibliography: "Nankoweep, 2010. Acrylic on canvas, 36 × 54 in." (p. 60).] [Nankoweap.]

Edward Eberstadt and Sons [firm]

1954 *Catalogue 134. Americana. A collection of original historical sources notably on California and the Far West and including material on the South, the Middle West, Alaska, Hawaii, Canada, Mexico, South America and the West Indies. Books, manuscripts and paintings offered for sale by Edward Eberstadt and Sons, 888 Madison Avenue, at 72nd Street, New York 21, N.Y.* [New York: Edward Eberstadt and Sons], 111+ pp. [See painting by Theodore Wores, "The Lands of Mystery: Grand Canyon of Arizona" (1915), pp. 33 (illustrated), 56.]

Edwards, Dave

2020 Study, from a sketchbook. *Boatman's Quarterly Review*, 33(4) (Winter 2020-2021): 46. [Watercolor. Margin labeled by artist, "Desert one".]

Eide, Joel S.

1978 Grand Canyon Art Exhibition, Northern Arizona University Art Gallery, February 23-March 24. Flagstaff, Arizona: Northern Arizona University Art Gallery, 2 pp.

Elsmore, Warrenb

2014 *Brick wonders : ancient, modern, and natural wonders made from LEGO®.* Hauppauge, New York: Barron's Educational Series, Inc., 1st U.S. and Canada ed., 254 pp. + 2 large fold-outs. [See "Hoover Dam", pp. 156-165; "Grand Canyon", pp. 214-221.] [LEGO® building blocks.]

Engel, Eric

2009 A moment's existence; landscape painter Sam Jones illustrates the experience. *Flagstaff Live!*, 15(13) (March 26-April 1): 14.

Enright, W. J.

1923 Bright Angel Trail as drawn by W. J. Enright for the Saturday Evening Post. *Santa Fe Magazine*, 17(4) (March): 20. [Cartoon.]

Epaloose, Geddy

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 28-32. [Includes reproduction of the following painting pertinent to this bibliography: "Chimik'yana'kya dy'a (Ribbon Falls), 2010. Acrylic on canvas, 48 × 36 in." (p. 31).]

Ethridge, George

1904 Commercial art criticism [COLUMN]. *Printers' Ink*, 47(1) (April 6): 38-39. [Includes critical comment on a Rambler Touring Cars advertisement depicting the Grand Canyon, p. 39.]

Euler, Robert C.

1987 Frederick Dellenbaugh; Grand Canyon artist. *Journal of Arizona History*, 28(1) (Spring): cover, 31-46. [Includes reproductions of some of Dellenbaugh's artwork. Complements the article by Anderson (1987), which does not include artwork.]

F

Fahlman, Betsy, AND Dunbier, Lonnie Pierson

2012 *Arizona's pioneering women artists : impressions of the Grand Canyon State.* Flagstaff, Arizona: Museum of Northern Arizona, *in collaboration with* The Arizona Committee of the National Museum of Women in the Arts, 92 pp. [Cover adds: *Directory and catalog*.] [Exhibition catalogue. First ed., 1st printing of 50 cloth copies, 250 paper copies.]

Fairchild, Hurlstone

1950 *An artist's notebook: Selected sketches from studies made at the Grand Canyon*. Hollywood, California: Homer H. Boelter, 32 pp. [Includes poems by the artist.]

Farb, Carolyn; Evans, James; AND Holzherr, Florian

2004 Light show. *Brilliant*, (October): 56-57. [Artwork of Charles Mary Kubricht (female artist).]

Fareio, Erica

2007 [Artwork.] *Boatman's Quarterly Review*, 20(2) (Summer): 22, 24, 25, 27, 46. [See also note, "Artist of the Issue", p. 7.]

Fauntleroy, Gussie

2008 Limitless possibilities; Arizona artist Curt Walters finds endless ways to portray the grandeur of the Grand Canyon. *Southwest Art*, 37(9) (February): cover, 8, 108-111, 124-125.

2022 Perspective: The wilderness in watercolor. *Western Art and Architecture*, (October/ November):. [Features Gunnar Widforss; includes Grand Canyon.]

Fausett, Dean [Fausett, William Dean]

[1969] *Paintings of the great American Southwest : in commemoration of Major John Wesley Powell and the 100th anniversary of his exploration of the Green and Colorado Rivers.* Salt Lake City: Terracor, folded pamphlet [6 pp.]. ("Paintings commissioned by Terracor, a Utah corporation".) [*NOTE:* The artist has gone by the names William Dean Faucett, Dean Fausett, and Dean Fawcett.]

Fern, Thomas

1976 (COMPILER) *The drawings and watercolors of Thomas Moran (1837-1926).* Notre Dame, Indiana: University of Notre Dame Press, 152 pp.

Fillmore, Gary

NO DATE *Canyon magic : Grand Canyon paintings from the Picerne Collection of Arizona Landmark Art. Kolb Studio, Grand Canyon Village, Arizona, April 7th to June 21st, 2010 : sponsored by The Grand Canyon Association [and] Arizona Centennial Landmark Art Collection : exhibit organized and catalog published by The Blue Coyote Gallery.* Cave Crek, Arizona: Blue Coyote Gallery, "2nd Edition", 77 pp. [An on-demand publication; a 2nd printing(?).]

2010 *Canyon magic : Grand Canyon paintings from the Picerne Collection of Arizona Landmark Art. Kolb Studio, Grand Canyon Village, Arizona, April 7th to June 21st, 2010 : sponsored by The Grand Canyon Association [and] Arizona Centennial Landmark Art Collection : exhibit organized and catalog published by The Blue Coyote Gallery.* Cave Creek, Arizona: Blue Coyote Gallery, 77 pp.

Fink, Ralph

2007 Watercolor. *Grand Canyon River Runner*, (4) (Spring): 2. [Painting, Colorado River scene.]

Finson, Bradley A.

2014 Selling the Southwest: Native arts and identities. *American International Journal of Contemporary Research*, 4(1) (January): 41-51.

***Flagstaff Live!*, Staff**

2010 Mercurial wonder; the Grand Canyon Celebration of Art links to the enigmatic and the terrestrial. *Flagstaff Live!*, 16(37) (September 16-22): 1, 16-19.

***Flare*, Staff**

1998 The Canyon on a canvas. *Flare* (Arizona Daily Sun), (September 3): A4.

Florio, Jill

2001 Cake art; geologic layer cake and impressionist pastry. *Flagstaff Live!*, (May 10-16): 11.

Forrest, Earl R.

1956 Louis Akin—Artist of Old Arizona. *The Westerners brand book, Los Angeles Corral, Book 6.* Los Angeles Westerners, pp. 30-47.

Foster, Bruce; Ember, Dave; AND Compton, Don

2013 *America's national parks : a pop-up book.* Bend, Oregon: W.W.West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic-wrapped). [Cover credits: "Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton". Copyright information page indicates: "Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer".] [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, "The Divine Abyss", the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, "Down the Great Unknown"; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

Foster, Tony

1989 *Exploring the Grand Canyon : watercolour diaries 1988-1989.* Penzance, Cornwall, England: Newlyn Orion Galleries, in association with Montgomery Gallery, San Francisco, 32 pp.

2009 Watercolour diaries. *Sojourns* (Peaks, Plateaus and Canyons Association), 4(1) (Winter/Spring): 40-43, back cover.

2016 Infinite beauty. *In:* Lewis-Jones, Huw, and Herbert, Kari, *Explorers' sketchbooks : the art of discovery and adventure.* Farnborough: Thames and Hudson, pp. 200-203. [See p. 200, detail photo of the artist's studio, in which an open drawer shows a watercolor study of the Grand Canyon among other items (the paintings are not identified); see also p. 202, brief note of working in Grand Canyon.] [Volume also printed San Francisco: Chronicle Books, 2017.]

Frank, Alyce

2009 Alyce Frank; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 12-13.

Frazier, Pam [Frazier, Pamela]

2003 The art of Bruce Aiken; one with the Canyon. *Canyon Views* (Grand Canyon Association), 9(1) (Winter): 5.

2004 Art exhibit draws a crowd. *Canyon Views* (Grand Canyon Association), 10(1) (Spring): 3.

2004 GCA's art collection grows. *Canyon Views* (Grand Canyon Association), 10(1) (Spring): 4.

2005 A legacy of Grand Canyon art. *Canyon Views* (Grand Canyon Association), 11(4) (Winter): 10.

Frech, Fritz

1893 Section in Congress Canyon opposite Point Sublime. *In:* Emmons, Samuel Franklin, Geological guide book of the Rocky Mountain excursion. Congrèss Géologique International, Compte Rendu de la 5me Session, Washington, 1891. Washington: Imprimerie du Gouvernement, Part 4B, pp. 476-481. [Two lithographic plates drawn by Henry Moubray Cadell of Grange, Boness, Scotland, one of the members of the excursion. See in the Introduction herein under 1891, Pl. XII, "Congress Canyon Below Hance's Cabin." and Pl. XIII, "Grand Canyon Above the Mouth of Congress Canyon." Artwork signed "HMC".] **[See Figs. 1AA, 1BB in the present volume.]**

Fred Harvey [firm]

NO DATE *The Watchtower guide.* [Grand Canyon, Arizona]: Fred Harvey, An Amfac Resort. [Fold-out sheet.] [*Ca.* 1980s.]

NO DATE *The Watchtower guide : Grand Canyon National Park, Arizona.* [Grand Canyon, Arizona]: Fred Harvey Trading Company, 8 pp. on large fold-out sheet.

1952 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, [16] pp.

1957 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, twice-half-folded sheet.

1966 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, [16] pp.

Freeman, Judi

1993 (ED.) *Mark Tansey.* Los Angeles: Los Angeles County Museum of Art. [Exhibition catalogue.]

Frick, Michael Gray

2004 The kids down the canyon; 4th Annual Art Auction and River Runners Film Festival. *Flagstaff Live!*, 10(14) (April 1-7): 10.

Fryxell, Fritiof

1958 (ED.) *Thomas Moran : explorer in search of beauty. A biographical sketch : an account of the history and nature of* The Thomas Moran Biographical Art Collection *in the Pennypacker Long Island Collection, at the East Hampton Free Library, New York : and selected articles and illustrations relating to the life and work of Thomas Moran.* East Hampton, Long Island, New York: East Hampton Free Library.

Furey-Werhan, Carol

1995 Bruce Aiken speaks to GCPS at Verkamp's store. *O' Pioneer* (Grand Canyon Pioneers Society), 6(5) (May): 9.

Furse, John

1990 Exploring the Grand Canyon watercolour diaries, 1988-89. *Arts Review* (London), 42 (January 26): 49. [Plymouth Arts Centre, traveling exhibit. Tony Foster.]

G

Gangelhoff, Bonnie

2008 Larger than life; California artist Gil Dellinger thinks and paints on a grand scale. *Southwest Art*, 37(9) (February): 102-105, 127.

Garrett, Ella

2006 American beauty; Arts for the Parks celebrates the West's majesty. *Flagstaff Live!*, 12(18) (May 4-10): 14-15.

Gasper, Larson

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 72-76. [Includes reproduction of the following paintings pertinent to this bibliography: "Little Colorado River, Furnace Flats, and Cardenas, 2010. Acrylic on canvas, 30 × 40 in." (p. 74); "Little Colorado River, 2009. Acrylic on canvas 40 × 30 in." (p. 75).]

Gennochio, Benjamin

2008 From East to West. *The New York Times*, (December 19):. [Review of exhibition, "Mythic Landscapes of America" at Heckscher Museum of Art. Includes Thomas Moran's "Grand Canyon of the Colorado River" (1911).]

George, Penelope

2006 Inner Gorge Metaphors; the eternal pull of the Canyon and the art of Serena Supplee. *Flagstaff Live!*, 12(3) (January 19-25): 12-13.

Gerdts, William H.

1963 *Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]

Gerdts, William H., AND South, Will

1998 *California impressionism.* New York: Abbeville Press. [See p. 81, reproduction of "Grand Canyon" by Hanson Puthuff (no date), oil on canvas, credited to Fleischer Museum, Scottsdale, Arizona. No separate text mention.]

Ghavanloo, Fereshteh

2019 *Resimde insan ve doğa ilişkisi. Relationship between human and nature in painting.* Master's thesis, Hacettepe Üniversitesi, 49 pp. [In Turkish, with bilingual title and abstract.] [See pp. 17-18, regarding David Hockney's paintings of Grand Canyon.]

Gianelli, Sarah

2014 It's the arts [SECTION]. *The Noise* (Flagstaff, Arizona), (155) (UltraSuperMega Edition) (April): 17-. [See p. 17, regarding the work of Shawn Skyabelund, including (illustrated) his installation at

Grand Canyon National Park Headquarters, "The Price of Entrance"; and see p. 23, regarding an exhibition of the work of the late Arline Tinus at West of the Moon Gallery, Flagstaff, including (illustrated) her "Finding the River Magic".]

2017 Sketching the unseen; paradox of Grand Canyon. *In:* It's the Arts [SECTION]. *The Noise* (Flagstaff, Arizona), (192) (merces vestitu édition) (August): 19. [Alan Petersen exhibition of drawings and paintings, "Unseen/Scene", at Museum of Northern Arizona.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Gilbert, Alma

1995 *Maxfield Parrish : the masterworks.* Berkeley, California: Ten Speed Press, 2nd ed., 248 pp. [See pp. 57 (figure 3.4, "The Grand Canyon"), 61.]

1998 *Maxfield Parrish : the landscapes.* Berkley, California: Ten Speed Press, 129 pp. [See p. 6.]

Gilbert, Frank

1893 *The world: Historical and actual. What has been and what is. Our globe in its relations to other worlds, and before man. Ancient nations in the order of their antiquity. The Middle Ages and their darkness. The present peoples of the earth in their gradual emergence from barbarism into the sunlight of to-day, and as they now stand upon the plane of civilization. Together with useful and instructive charts, reference tables and history, finance, commerce and literature from B. C. 1500, to the present time. Statistics of all countries in their alphabetical order.* Chicago: National Library Association, new and revised ed., 714 [717] pp. [Under "Colorado", see artwork illustration, "The Grand Canon of the Colorado", p. 596. (The section, "Arizona", p. 594, contains no pertinent information to be cited in this bibliography. No further references to Grand Canyon.)]

Gilder, J. B.

1926 A painter of the Far West. *The New York Times*, (September 1): 22. [Letter to the Editor; about Thomas Moran, who had recently died.]

Gilder, J. L.

1875 New York letter. *The Academy* (London), 7 (158, New Series) (May 15): 505-506. [Includes: "Mr. Thomas Moran, who is best known as the painter of the *Cañon of the Yellowstone* [sic], and *The Chasm of the Colorado*, which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting." (ENTIRE NOTE) Text continues to describe Moran's *Mountain of the Holy Cross*.]

Glasier, Jessie C.

1918 Cleveland. *American Art News*, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Polltrast's [*sic*] 'Rising Mists', and De Witt Parshall's 'Great Abyss'." (ENTIRE NOTE)]

Goetzmann, William H., AND Goetzmann, William N.

2009 *The West of the imagination.* Norman: University of Oklahoma Press, 2nd ed., 604 pp. [See particularly Chapter 19, "The Grandest Canyon of Them All", pp. 233-240. Illustrates the painting, "Constructing the Grand Canyon", by Mark Tansey, 1990 (pp. 542-543), which is reminiscent of the *National Lampoon* parody illustration by McLaughlin and Sussman (1975). —*E.E.S.*]

Gorman, R. C.

1988 Grand Canyon. *Southwest Art*, 18 (October): 30-31.

Graham, Vickie M.

1985 Confined to a wheelchair, this former fighter pilot now draws his attention to . . . illustrating a point. *Airman* (U.S. Air Force, Air Force Service Information and News Center, Kelly Air Force Base, Texas), 29(4) (April): 21-27. [Captain Blake Morrison, now a painter of aircraft and western scenes. See p. 27: "Everything I really love is within a five-hour drive of here. The Grand Canyon, for instance—oh Lord, what a place it is! I go there at least twice a year to reclaim my soul. It's really gorgeous country and great for a western painter—or somebody who wants to be."] [Ellipsis is part of title.]

Grand Canyon Association

2013 *Grand Canyon Celebration of Art 2013.* (Designed by Barbara Glynn Denney.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [5th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For earlier years see under Todd Berger.]

2014 *Grand Canyon Celebration of Art 2014.* (Designed by Barbara Glynn Denney.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [6th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2015 *Grand Canyon Celebration of Art 2015.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [7th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2016 *Grand Canyon Celebration of Art 2016.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [8th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2017 *Grand Canyon Celebration of Art 2017.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [9th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For later years see under Mindy Riesenberg.]

Grand Canyon Trust

2001 *Painting down the rapids : Grand Canyon expressions : exhibit at Forbes Gallery.* New York, and Flagstaff, Arizona: Forbes Gallery, and Grand Canyon Trust, 52 pp.

2001 *Painting down the rapids : Grand Canyon expressions : exhibit at Forbes Gallery. Catalog supplement.* Flagstaff, Arizona, and Burlingame, California: Grand Canyon Trust, and Forbes Gallery, 16 pp.

Granillo, Gabriel

2017 Sound and color; how hearing color helps Deb Strong Napple heal through art. *Flagstaff Live!*, 23(40) (September 28-October 4): cover, 3, 14-17. [Grand Canyon noted in article, but not illustrated with paintings.]

Gray, Larry

2010 [Two untitled paintings.] *Boatman's Quarterly Review*, 23(3) (Fall): 38-39.

Gremmen, Hans

2012 Yosemity [*sic*] revisited. *In:* Gremmen, Hans (designer, ed.), *Objects in mirror : the imagination of the American landscape.* Utrecht: Fw:Books (produced and co-published by FOTODOK; distribution by Idea Books), pp. 16-32. ("Printed and bound in the Netherlands in edition of 750 copies".) [Glassine dust jacket.] [See pp. 28, 29, illustration of 1995 Grand Canyon National Park poster by Ranger Doug's Enterprises, which is after a 1930s National Park Service poster. (See p. 27 regarding Ranger Doug's Enterprises.)]

Griffin, Dori

2010 *Reading maps, writing landscapes: Cartographic illustration in Arizona, 1912-1962.* Doctoral dissertation, Arizona State University, 358 pp.

2011 Mapping an imaginary Arizona: George Avey, *Arizona Highways*, and illustrated cartography. *Journal of Arizona History*, 52(3) (Autumn): 245-270.

2013 *Mapping wonderlands : illustrated cartography of Arizona, 1912-1962.* Tucson: University of Arizona Press, 219 pp.

2019 Cartoon maps of canyonland [ABSTRACT]. *In: Mapping Grand Canyon Conference : February 28-March 1, 2019 : Arizona State University, Tempe.* [Tempe, Arizona: Arizona State University], p. 21. [*NOTE*: Video recordings of each presentation at this conference were posted online at this website: https://lib.asu.edu/mapping-grand-canyon-conference/program (March 2019).]

Griffith, Gary

1990 USPS releases designs for five October items. *Linn's Stamp News*, 63(3230) (October 1): 1, 38. [New postage stamps from U.S. Postal Service. Includes Pre-Columbian America (Grand Canyon) 25¢ commemorative (Scott 2512).]

Groff, Frances A.

1915 Exposition moths. *Sunset*, 35(1): 133-148. ["Exposition moths" are showmen and adventurous people attracted to the wanderlust life of fairs and expositions. Regarding principally the Panama-Pacific Exposition. Grand Canyon and Painted Desert exhibit [by the Santa Fe Railway], see pp. 141, 142, 143; produced by W. F. Sesser (portrait, p. 137).]

Guldberg, Jørn

____ From Salten Langsø to Grand Canyon; popularization of the sublime in Harold Foss and Thomas Moran, 1870-1900. *Statens Museum for Kunst Journal* (*Kunstmuseets Arsskrift*, New Series) (København), _____. [Incomplete copy seen. Item is in English.] [2010?]

Guthrie, Patricia

1985 Aiken's reality; an artist paints his home—the Grand Canyon. *Northern Arizona Life*, 2(2) (March/April): 21-23. [Bruce Aiken.]

Guy and Rodd

2012 [Untitled cartoon.] *High Country News*, 44(13) (August 6): 4. [Two extraterrestrials flying over Grand Canyon. Credited to distributor Universal Uclick via CartoonStock.corr [*sic*].]

H

Hagerty, Donald J.

1996 *Beyond the visible terrain: The art of Ed Mell.* Flagstaff, Arizona: Northland Publishing, 164 pp.

1996 Ed Mell; alliance of land, light and sky. *Southwest Art*, 26(4) (September): cover, 70-76. [Excerpt from *Beyond the Visible Terrain*.]

1997 (IN COOPERATION WITH *Southwest Art*) *Leading the West : one hundred contemporary painters and sculptors.* Flagstaff, Arizona: Northland Publishing, 214 pp.

1998 Grand Canyon views. *Southwest Art*, (February): 22, 24. ["Afternoon Shadows at Maricopa Point" by Peter Adams; "Studies for Arizona Suite" by Wilson Hurley; "Canyon Morning" by Merrill Mahaffey.' [Excerpt from Hagerty, *Leading the West* (1997).]

2001 James Swinnerton (1875-1974). *In:* Swinnerton, James, *James Swinnerton.* Santa Fe, New Mexico: Gerald Peters Gallery, pp. 7-23.

2013 A perfect union: the Library and Courts Building Maynard Dixon Frank Van Sloun murals. *Bulletin* (California State Library Foundation), (106): 14-23. [See p. 19, note that Dixon completed his "last great mural, *the Grand Canyon of the Colorado*, for the Santa Fe Railroad's Los Angeles ticket office only three weeks before his death on November 13, 1946." (ENTIRE NOTE)]

Hale, Nathan

2019 *Major Impossible.* New York: Amulet (Harry N. Abrams, Inc.), 127 [128] pp. (Nathan Hale's Hazardous Tales.) [Cover includes sticker: "NHHT A Grand Canyon Tale".] [Hardbound. Young-reader title; comic book format. Regarding the Powell Expedition of 1869, with historical flashbacks in Powell's life. Adds (pp. 124-125) "Navigation of the Big Canon: A Terrible Voyage. The perilous journey of James White—in his own words and spelling" (also in comic book format); and (pp. 126-127) black-and-white reproductions of watercolor art made by the author during Colorado River trips in Grand Canyon.]

Hall, Natasha E. A.

2013 Merging science and art: The bigger picture. *The STEAM Journal* (Claremont Colleges Library, Claremont, California), 1(1) (Article 9), 7 pp. [Features the Grand Canyon art of David Hockney (not illustrated).] [Science, Technology, Engineering, Arts, and Mathematics.]

Hamilton, Lynn

2009 Last issue's artwork. *Boatman's Quarterly Review*, 22(3) (Fall): 2. [Regarding artwork by Jerry Weber.]

Han, Huimin, AND Yu, Jing

2018 Chinese style and Chinese manners on artistic style of Li Qun's prints. *In:* Li Qun, Yan Han, and Wang Qi, *Li Qun* 力群 *: National Artworks Collected and Donated Project.* (谭平 [Tan Ping], ed.-in-chief; 申 淼 [Shen Yu], translator). [Beijing]: 北京 : 文化艺术出版社 [wénhuà yìshù chūbǎn shè] Culture and Art Publishing House, 2nd ed., pp. 62-70. [See p. 67, analytical remarks on Li Qun's "Dawn" and the musical composition, "the Meandering Footpath" (*i.e.*, "On the Trail"), from Ferde Grofé's "Grand Canyon Suite". See p. 11 for reproduction, "1957 黎明 Dawn 35.5cm × 25.4cm A Colored Woodcut Print 套色木刻版画".] [In English, with bilingual title, publisher, and illustration legend, thus.]

Handel-Bajema, Ramona

2012 *Art across borders: Japanese artists in the United States, 1895-1955.* Doctoral dissertation, Columbia University, 288 pp. [See in Chapter 5, "Sojourning Artists Return to Japan": "Yoshida Hiroshi and the Japanese Market for Woodblocks" (pp. 155-161); brief remarks on Yoshida's Grand Canyon work (pp. 158-159).]

Hanmer, Karen

2008 Over the edge; 2008. *In: West of the Plains : a juried exhibit of contemporary book works by members of the Rocky Mountain chapter of the Guild of Book Workers : Denver Public Library, Denver, CO, Oct. 5-Dec. 18, 2008 : Hayden Library, Arizona State University, Tempe, AZ, Jan. 20-March 8, 2009 : Salt Lake City Public Library, Salt Lake City, UT, March 17-April 30, 2009*. [Exhibited is a customized tooled binding made for a copy of the book, *Over the Edge* (authored by Thomas M. Myers and Michael P. Ghiglieri).]

Hanstein, Otfrid von

1922 (ED.) *In den Tälern des Todes : die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell.* (*transl.* 'In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell'.) Dresden: Verlag Deutsche Buchwerkstätten, 176 pp., plates. ("Jäger und Forscher" series [Hunters and Explorers].) ("Zeilenguß-Maschinensatz und Druck von Oscar Brandstetter, Leipzig" [Line-cast typesetting and printing by Oscar Brandstetter, Leipzig]). [In German.] [This is a novelized free translation of Powell's *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (Powell is even depicted with two whole arms). No artist is credited.] **[See Fig. 2E in the present volume.]** [Hanstein's volume also appeared in a 2nd and 3rd, revised eds. (Verlag Deutsche Buchwerkstätten G.m.b.H., Leipzig, 1928, 1931; "Durch Steppen und Urwald" series [Through Steppes and Jungle]). Dust jackets for these two editions have not been seen.]

Harbin, Adrian

1937 *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona.* (Drawings by E. M. Arnold.) Chicago: Adrian Harbin [privately printed] 21 pp. [Cover stock light, smooth; trim size 19.0 × 14.2 cm; compare to 2nd ed.]

1939 *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona.* (Drawings by E. M. Arnold.) Los Angeles: Adrian Harbin [privately printed], 21 pp. [This is an

unstated 2nd ed. with different illustrations and slightly different layout. Cover stock darker than in 1st, and slightly textured. Trim size smaller than 1st, 18.9 × 13.3 cm.]

Hardt, H. B.

1905 (COMPILER) *Official catalogue of the Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair, Portland, Oregon, U.S.A., June 1 to October 15, 1905. Lewis and Clark Centennial Exposition, 1905. Celebrating the one hundredth anniversary of the exploration of the Oregon country by Captains Meriwether Lewis and William Clark.* Portland, Oregon: Albert Hess and Co.; press of F. W. Baltes and Co. [See "Department of the Interior", pp. 36-37; specifically p. 37, listing of a panorama in oil, "39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Arizona".]

Harper, Judy

2003 "Do what you know"; featured artist, Clyde Ross Morgan. *Sedona Magazine*, (Summer):.

Haskell, David [Haskell, Dave]

2004 About the art in this issue. *Boatman's Quarterly Review*, 17(4) (Winter 2004-2005): 46; artwork reproduced on pp. 1 [front wrap], 4, 10, 11, 22, 35, 39, 45, 48 [back wrap]. [Works by Haskell.]

2009 Grand Canyon Celebration of Art in September. *Canyon Views* (Grand Canyon Association), 15(2) (Summer): 10.

2009 David Haskell; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 14-15.

Hassrick, Peter H.

2009 Art and the Parks; capturing the power of wildlands on canvas inspires their preservation. *Sojourns* (Peaks, Plateaus and Canyons Association), 4(1) (Winter/Spring): 25-27.

Hazelton, George C., Jr.

1914 *The national Capitol : its architecture, art and history.* New York: J. F. Taylor and Co., 201 pp. [See p. 171, notice of Thomas Moran paintings.]

Heard Museum

1976 *Fred Harvey Fine Arts collection : an exhibition organized by the Heard Museum.* Phoenix: The Heard Museum, 103 pp.

Hedin, Sven

1925 *Grand Canyon.* Stockholm: Albert Bonniers Förlag, 295 [297] pp., fold-out map ("Karta över Grand Canyon i Arizona") affixed to leaf corresponding to p. [299] in advance of the rear free flyleaf. [In Swedish.] [Reproduces original artwork throughout.] **[See Figs. 1II–1MM in the present volume.]**

1926 *Gran Cañon : Mein Besuch im amerikanischen Wunderland.* [*transl.* Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 245 pp., folded map ("Sonderkarte des Gran Cañon in Arizona") laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin (1925), *Grand Canyon* ; reproduces original artwork throughout.]

1927 *Gran Cañon : Mein Besuch im amerikanischen Wunderland.* [*transl.* Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 2nd ed., 245 pp., folded map ("Sonderkarte des Gran Cañon in Arizona") laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin, *Grand Canyon* (1925); reproduces original artwork throughout.]

1928 *Восьмое чудо света : Большой Каньон* [*Vos'moe chudo sveta : Bol'shoĭ Kan'on*]. [*transl.* The eighth wonder of the world : Grand Canyon.] (С. П. Кублицкой-Пиоттух [S. P. Kublitskoĭ-Piottukh], translator.) Москва́ и Ленингра́д [Moscow and Leningrad]: Государственное Издательство [Gosudarstvennoye Izdatel'stvo] [State Publishing House], 161 pp. [In Russian.] [*NOTE*: The publisher is most often cited in abbreviated format, "Гос. изд-во" [Gos. izd-vo].] [Translation of Hedin's *Grand Canyon*, although it is not determined here whether the translation was made from the 1925 Swedish ed. or the 1926 German translation. Not seen, thus uncertain whether this ed. includes the map or artwork.] [Author's name in Cyrillic orthography is Свен Хедин.]

2022 Grand Canyon. *An English translation* of the 1925 edition. (Earle E. Spamer, ed.) Philadelphia: Raven's Perch Media, xii, 165 pp., map. [PDF via https://ravensperch.org.] [Translation of Hedin (1925); reproduces original artwork throughout.]

Hegemier, Robin

2014 Deer Creek Falls. *Grand Canyon River Runner*, (17) (Summer): 6. [Painting.]

Henkel, Kim

2010 Seasonal resident artist speaks out. *Ranger* (Association of National Park Rangers, Journal), 26(3) (Summer): 13-14. [Henkel has been a seasonal interpretive park ranger, who in December 2009 was a resident artist at Grand Canyon. "A typical requirement of a residency is to donate a piece of your art work to the park's museum collection. While I was at the Grand Canyon, I was able to view the collection of artists' work dating back to 1905. I wondered why these aren't available for the visitors to see, but space always is an issue." Regarding the art collections here and at other parks, "If only there was a way to exhibit the wonderful collection of work that interprests the parks so well. I'm interested in curating a traveling exhibit of artist-in-residence work to various national parks."]

Herold, Joyce

1979 Havasupai basketry: theme and variation. *American Indian Art Magazine*, 4(4) (Autumn): 42-53.

Heyborne, Mary

1999 Open studios tour; Sedona artists invite you in. *Flagstaff Live!*, (April 29-May 5): 24.

Higgins, S. E. A.

1903 Passing of the nations; wonderful series of Indian paintings upon embossed leather; executed by Alexander F. Harmer of Santa Barbara, for United States Attorney-General Philander F. Knox. *Sunset Magazine*, 11(6) (October): 537-543. [See p. 542: "The abandon of the Yavaisupai [*sic*, Havasupai] Indian, on his sure-footed pony as he makes the perilous and rugged descent of Cataract canon was taken from a study made twenty years ago, when scarce a white man had ever penetrated this wilderness." (ENTIRE NOTE) (This detail is not illustrated.)]

Hilton, John W.

1941 Nature is his teacher. *Desert Magazine*, (July): 10-12. [Jimmy Swinnerton, artist of "Canyon Kiddies" for *Good Housekeeping*.]

1943 Grand Canyon artist. *Desert Magazine*, 6(11) (September): 25-26. [Carl Hoerman.]

Hirosi, Hisashi [廣瀬 就久]

2018 小圃千浦 —カリフォルニアに生きる：岡山の美術 特別展示 岡山の作家☆再発見Ⅷ [Obata Chiura—Kariforunia ni ikiru : Okayama no bijutsu tokubetsu tenji Okayama no sakka ☆ Saihakken Ⅷ] [*transl.* Chiura Obata-Living in California : Okayama Art Special Exhibition Okayama Artist ☆ Rediscovery VIII]. 美術館*NEWS* [bijutsukan nyūsu] [Museum News] (岡山県立美術館 (岡山市) [okayama kenritsu bijutsukan (Okayama-shi)] [Okayama Prefectural Museum of Art (Okayama)]), (123) (Winter) (December): [2]-[3]. [In Japanese, with serial title in mixed Japanese and Roman orthography, thus.] [Notice of the exhibition of the art of Chiura Obata, January 18-March 10, 2019. Item includes color reproduction of "《グランドキャニオン》水彩・絹 1940年 アムバー アンド リチャード･サカイ コレクション" ["Gurandokyanion" suisai kinu 1940-nen amubā Ando richādo Sakai korekushon] ["Grand Canyon" Watercolor on silk 1940 Ambah and Richard Sakai Collection].

Hoberman, Mara

2013 Adel Abdessemed. (Studio visit and portrait by Robert Lakow.) *Whitewall* (New York), (Spring): 92-101. [Artist and performance artist. See p. 95, reference to Abdessemed having "dangled over the Grand Canyon while scratching 'DEATH' onto the rock face." (ENTIRE NOTE)]

Hockney, David

1999 *Space and line : Grand Canyon pastels on paper 1998 and works on paper 1966-1994.* [London]: [Annely Juda Fine Art], 95 pp. [Exhibition catalogue, Richard Gray Gallery, New York, and Annely Juda Fine Art, London.]

1999 *David Hockney : Espace/Paysage.* [*transl.* David Hockney: Space/Landscape.] Paris: Centre Georges Pompidou, 227 [228] pp. [In French.] [Exhibition catalogue for "David Hockney : Espace/Paysage", Galerie Sud, Centre Georges Pompidou, 27 January-26 April 1999.] [Gatefold wraps illustrate "A Closer Grand Canyon", 1998 (wrap-around illustration); Grand Canyon paintings and drawings illustrated, pp. 30-31, 39, 42-43, 53, 62, 64-65, 108-109, 154-165, 206; photograph, p. 207.]

Holmes, William H.

1917 The painter and the national parks. *In: Proceedings of the National Parks Conference : held in the auditorium of the new National Museum, Washington, D.C., January 2, 3, 4, 5, and 6, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 131-134.

Holmes, William H., AND Wells, Rob

1992 "The Panorama from Point Sublime in the Kaibab," by William H. Holmes, from Sheet XV of Atlas to accompany the Monograph on the Tertiary history of the Grand Cañon District, by Clarence E. Dutton (U.S. Geological Survey Monograph 2, 1882). Redrawn by Rob Wells. *In:* Carter, L. M. H. (ed.), USGS research on energy resources, 1992; program and abstracts; Eighth V. E. McKelvey Forum on Mineral and Energy Resources. *U.S. Geological Survey, Circular 1074*, cover, inside front cover, title-page. [Capitalizations thus.]

Homberger, Eric

1995 *The Penguin historical atlas of North America.* New York: Penguin Books (published simultaneously by Viking), 144 pp. [See pp. 39, 88.] [*NOTE*: Map on p. 39, showing Spanish explorations in the

Southwest, shows "Coronado's route with Tovar" passing south of Grand Canyon and extending to the Colorado River near the Toroweap area. Grand Canyon mentioned in passing, p. 88, on which page is a Holmes illustration at Point Sublime, taken from Dutton's (1882) atlas, but without noting it shows the Grand Canyon; it is labeled only, "A lithograph dated c. 1860 [*sic*]" (credits, p. 144, simply acknowledge U.S. Geological Survey).]

Honanie, Philbert

2005 Katsina carver; Philbert Honanie, Coyote Clan, Village of Hotevilla. *From:* Hopi are internationally acclaimed as artisans. *In: Thirst for survival : the Hopi struggle to preserve the past, ensure a future.* [No place]: The Hopi Tribe, and Ascend Media, pp. 18-19. [See p. 19, regarding sources of pigments, includes the note, "Grand Canyon ochre mud gives me the muted red."]

Hoofnagle, Keith

1980 The Rangeroons present part one of a new series: Cartoon ideas contributed by our readers! (those that could be printed!). *In Touch* (U.S. National Park Service, Division of Interpretation), 1(33) (Fall): [24]. [Includes cartoon panel, "Help Save a Burro—Get Your Ass Out of the Grand Canyon!"; idea from Linda Borden, U.S. Forest Service, sent by Art Hathaway, U.S. National Park Service, Spokane.] [Also note p. 2: "This issue's art work is sponsored by the Grand Canyon Natural History Association. We want to thank Jack O'Brien, Executive Secretary, and the association members for their generosity and sensitivity to this situation."]

Hopkinson, Glen S.

1986 Grand Canyon—Moran Point. *Southwest Art*, 15 (May): 74.

Horton, Jessica L.

2015 A cloudburst in Venice; Fred Kabotie and the U.S. Pavilion of 1932. *American Art*, 29(1) (Spring): 54-81. [Regarding the exhibition at the Vienna Biennale. See p. 69, reference *in passing* to Kabotie's "stint working at the Fred Harvey Company's gift shop in the Grand Canyon" before "his permanent return to Hopi".] [This segment of Horton's article relates to Kabotie's paintings portraying the Hopi Snake Dance, of which the story of Tiyo features prominently among his murals in the Watchtower at Grand Canyon, which venue is not mentioned in this article.]

Hough, Katherine Plake

1990 Carl Oscar Borg. *Southwest Art*, 19(11) (April): cover, 66-73.

Huang, Samuel D.

1977 *Focalism : a new dimension in art : 17th Annual Faculty Lecture, Riverside City College 1977.* [Riverside, California]: Riverside City College, 24 pp. [including wraps]. [See "Integration of Art and Science", pp. 11-22, which relates to Grand Canyon artwork. (Illustrated.)]

Hudson, Donna

2006 [Fabric art.] *Grand Canyon River Runner*, (3) (Fall): 1.

Hughes, Robert

1997 *American visions : the epic history of art in America.* New York: Alfred A. Knopf, 635 pp. [See pp. 200-201.]

Hulings, Clark

1990 The Grand Canyon, Kaibab Trail (1973). *In:* Adventures West; masterworks from the National Cowboy Hall of Fame. *Southwest Art*, 19(9) (February): 92-93. [Painting.]

Hunt, David C.

1998 Artists of the western surveys. *In:* Lamar, Howard R. (ed.), *The new encyclopedia of the American West.* New Haven, Connecticut, and London: Yale University Press, pp. 61-64.

1998 Moran, Thomas. *In:* Lamar, Howard R. (ed.), *The new encyclopedia of the American West.* New Haven, Connecticut, and London: Yale University Press, pp. 735-736.

Hurley, Wilson

1987 Easter Sunday afternoon, Grand Canyon. *Southwest Art*, 16 (May): 27.

[Hurley, Wilson]

1977 *Wilson Hurley: A retrospective exhibition.* Kansas City, Missouri: Lowell Press, *in association with* Albuquerque Museum and the Buffalo Bill Historical Center, Kansas City, [88] pp.

Huseman, Ben W.

1992 *Romanticism and the scientific aesthetic : Balduin Möllhausen's artistic development and the images of the Whipple Expedition.* Master's thesis, University of Texas at Austin, 406 pp.

1995 *Wild river, timeless canyons : Balduin Möllhausen's watercolors of the Colorado.* Fort Worth, Texas: Amon Carter Museum (distributed by University of Arizona Press, Tucson), 232 pp.

I

Iams, Richard

1991 Dawn at Angels Window. *Southwest Art*, 20 (February): 6.

1998 Ageless Harmonies. *Southwest Art*, (February): 104. [Advertisement for Venture Fine Arts Gallery, Tucson.]

Inness, George, Jr.

1913 Cover design. *Century Magazine*, 86(2) (June): cover. [Color painting of Grand Canyon.]

Isham, Samuel

1913 American landscape painters; George Inness, Thomas Moran, Homer Martin, D. W. Tryon, A. H. Wyant, F. E. Church. *The Mentor*, 1(26) (August 11): 1-12, [13]-[24] [entire number]. [Thomas Moran, pp. 5-6, [17]-[18]; "The Grand Chasm of the Colorado" [*sic*]) noted, p. [18] (not illustrated).]

Ives, Joseph C.

1861 *Report upon the Colorado River of the West, explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, under the direction of the Office of Explorations and Surveys, A. A. Humphreys, Captain Topographical Engineers, in charge. By order of the Secretary of War.* Washington, D.C.: U.S. Government Printing Office, 5 parts and four appendices in 1 volume, 2 maps. (Volume: *U.S. 30th Congress, 1st Session, House Document 90.)* [Also as *Senate Document* [no number] with 4 maps.] [Includes illustrations by Friedrich Wilhelm von Egloffstein and Balduin Möllhausen.] **[See Figs. 1E–1H in the present volume.]**

J

Jackson, Donald Dale

1997 Go West, Moran. *Smithsonian*, 28(7) (October): 56-66, 68. [Thomas Moran.]

[Jacobson, Ora]

[2009] September feature: Grand Canyon artist residency. *Arizona Gourds*, (September [2009]): [unpaginated]. [Unsigned but written in the first person. Several pages with numerous photos from the time when the author, a gourd carver, was the Artist-in-Residence on the North Rim. The serial is produced online by Jacobson on behalf of her business, Arizona Gourds. Issue not dated by year.]

Jaffe, Matthew [Jaffe, Matt]

2023 The grand master. *Arizona Highways*, 99(1) (January): 38-43. [Grand Canyon artist Gunnar Widforss.] [See also letters from Joy Poe, 99(4) (April): 4, and Anne McKinnon, 99(5) (May): 4.]

Janssen, G. Arthur [Janssen, Art]

2015 Eighty pounds of bronze. *Ranger* (Association of National Park Rangers, Journal), 31(2) (Spring): 8. [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather's work in creating the National Park Service. Includes photo of the author with the plaque at Grand Canyon.] [Bryant Baker, sculptor; 28 plaques cast by Gorham Bronze in late 1930.]

2015 Eighty pounds of bronze—Grand Canyon's memorial Mather plaques [*sic*]. *The Ol' Pioneer* (Grand Canyon Historical Society), 26(4) (Fall): 1, 3-8. [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather's work in creating the National Park Service. Article also includes information about plaques distributed throughout the national park system.]

Jao, Tsung-i [饒宗頤] [Rao Zongyi][19]

2015 Master Jao Tsung-i 走近饒公. Two poems by Jao Tsung-i translated by Dr Nicholas Morrow Williams. 饒公兩詩 (英文翻譯：魏寧博士). ("From *The Residue of Dreams: Selected Poems of*

[19] Nicholas Morrow Williams explained in his "Prefatory Note" to *The Residue of Dreams* (p. xiii) that he uses the Pinyin system of Chinese transliteration, except for Jao's name: "Jao achieved an international reputation in the 1960s, when the Wade-Giles system was still widely used, so his English name follows the Wade-Giles romanization: Jao Tsung-i instead of Pinyin Rao Zongyi." Note as well that the English name of Hong Kong Baptist University's Academy of Sinology honors "Jao Tsung-i," as do numerous other institutions named for him.

Jao Tsung-i, forthcoming from Cornell East Asia Series" [see Jao, 2016].) 選自《夢餘：饒宗頤詩文選譯》，康奈爾大學東亞研究系列，即將出版. *Sinology News* / 稷風 [jì fēng] [國學院通訊《稷風》 (Guóxuéyuàn tōngxùn "jì fēng") (National Academy Newsletter "Ji Feng")] (香港浸會大學，饒宗頤國學院 [xiānggǎng jìn huì dàxué, ráozōngyí guóxuéyuàn] [Hong Kong Baptist University, Jao Tsung-i State College]), 1(1) (Summer): 19-21. [In parallel Chinese and English texts, with bilingual serial title.] [See p. 20: "On the Grand Canyon. 大峽谷. For Jao the awesome scale of the Grand Canyon seems to place even the mythical mountain of Kunlun in the shade. The forces of nature behind it place in perspective even the great luminaries of human civilization. 作者在此描繪出大峽谷的壯麗景象，甚至傳說中的崑崙山也比之不及。在自然造化面前，就算是人類聖賢也會感佩不已。" Page presents a quatrain, illustrated with a painting of Grand Canyon, "饒宗頤　大峽谷寫生 (1990年)" [Ráozōngyí dà xiágǔ xiěshēng (1990 nián)] [Jao Tsung-i Grand Canyon sketch (1990)].]

2016 *The residue of dreams : selected poems of Jao Tsung-i.* (Nicholas Morrow Williams, translator.) Ithaca, New York: Cornell University, East Asia Program, 201 [208] pp. (Cornell East Asia Series, 182.) [Williams' text and notes in English, with poetry also in the original Chinese.] [See the quatrain, "On the Grand Canyon", p. 54. Also presented (p. 55) is a color reproduction of a watercolor painting with Chinese calligraphy, by Jao Tsung-i, "Grand Canyon (1980s)". Includes notes by Williams. Grand Canyon also noted, *in passing* (p. 6), in Williams' "Introduction" (pp. 1-15), under the section "Jao as Poet".]

Jennings, William Scott

2004 Mastering the sublime landscape. *International Artist*, (38): 20-31.

2009 William Scott Jennings; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 18-19.

Jocks, Heinz-Norbert

2001 David Hockney—"Exciting times are ahead"; die Geburt des Auges aus dem Geist der Malerei: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. [*transl.* David Hockney—"Exciting times are ahead"; the birth of the eye from the spirit of painting: Art and Exhibition Hall of the Federal Republic of Germany, Bonn.] *Kunstforum International*, (156) (August/October): 409-411. [In German.] [Includes canvas study of Grand Canyon.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), DeWitt Parshall ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

John Moran Auctioneers

2011 *California and American fine art auction : Tuesday, February 15, 2011 : catalogue.* Altadena, California: John Moran Auctioneers, 36 pp. [Title-page indicates *California and American Paintings Sale*.] [See p. 14: "69; Dana Bartlett (1882-1957 Los Angeles, CA); Grand Canyon Landscape . . . watercolor on paper under glass . . . ." (small illustration).]

Johnson, Brian J.

1994 It's a grand new exhibit; Museum of Northern Arizona show highlights people, art. *Sundial* (Arizona Daily Sun, Flagstaff), (January 29): A6, A12.

Johnson, Ginger

1996 *Kate T. Cory, artist of Arizona, 1861-1958.* Prescott, Arizona: Ginger Johnson, 22 [23] pp.

Johnson, Heather L.

2021 One-on-one with Heather L. Johnson; Heather L. Johnson sees her time as Grand Canyon's Artist in Residence as a research project to get to know the space and the people. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 12-13.

2023 Heather Johnson: Visual artist, writer, traveler; Artist in Residence, May-June 2021. *In:* Artist and Astronomer in Residence Updates [SECTION]. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 27. [Interview format.]

Johnson, Heather L., AND Riesenberg, Mindy

2021 Catching up with Artist in Residence Heather L. Johnson. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 26-27. [Interview format. Heather Johnson, Grand Canyon Artist in Residence, May 3-June 14, 2021.]

Johnson, Herbert

1921 The trippers. *Saturday Evening Post*, 194(15) (October 8): 21. [Cartoon, depicting people speeding through the air as grasshoppers, representing rushing tourists. One comments, "I saw all of the Grand Canyon—was there over night!"]

Johnson, Russell

2011 *Designing a sublime painting of the Grand Canyon.* Master's thesis, Prescott College, 108 pp.

Jones, Jimmie; Smith, Jon M.; AND Aton, James M.

2009 *Jim Jones : recent paintings.* Cedar City, Utah: Southern Utah University Press, 48 pp. + DVD. [DVD title: *Jimmie Jones red rock painter. A documentary video by Jon M. Smith and James M. Aton.*]

Jones, Sam

2006 View upstream from Bass cable crossing. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., in plate section following p. 154.

2012 [Grand Canyon river scene; watercolor.] *Colorado Plateau Advocate*, (Spring/Summer): 1, 24.]

2014 [Watercolors.] *Boatman's Quarterly Review*, 27(1) (Spring): 15, 44, 45. ["Upstream from Monument Creek", p. 15; "Stairway Canyon Morning", p. 44; "110 Mile", p. 45; "Furnace Flats", p. 45.]

Judge, Jury

2016 Folks, the view of Grand Canyon is THIS WAY. *In:* Selfie/Self-Obsessed Culture [CARTOONS]. *The Noise* (Clarkdale, Arizona), (179) (June) (mango éditîon; salarius éditîon): 36. [Cartoon of family all facing away from the canyon, taking "selfie" portraits.]

Juharos, Stephen

1986 Timeless rush in the great Grand Canyon. *Southwest Art*, 15 (January): 60.

1986 Moonrise over Hance Rapids in Grand Canyon. *Southwest Art*, 16 (September): 57.

1987 Clear night after storm in Grand Canyon. *Southwest Art*, 17 (October): inside cover.

1988 Moonlit interlude in Grand Canyon. *Southwest Art*, 18 (September): 89.

K

Kabotie, Ed [Okhuwa P'ing]

2019 Hopi artist Fred Kabotie. *Northern Arizona's Mountain Living Magazine*, (February): 21-23. [Focus is on the Desert View Watchtower murals.]

[2022] Confluence; by Ed Kabotie, 2021. *In: Lifeways of the Little Colorado River.* Flagstaff, Arizona: Grand Canyon Trust, cover, inside front cover. [Impressionist painting, pertaining to the confluence of the Little Colorado River.]

2022 Confluence; by Ed Kabotie, Tewa/Hopi, 2021. *In:* Riggs, Sarana, Lifeways of the Little Colorado River. *Colorado Plateau Advocate*, (Spring/Summer): 25. [Small reproduction of impressionist painting, pertaining to the confluence of the Little Colorado River.]

2022 Midnight challenge; by Ed Kabotie, Tewa/Hopi, 2021. *In:* Riggs, Sarana, Lifeways of the Little Colorado River. *Colorado Plateau Advocate*, (Spring/Summer): 28. [Small reproduction of painting that includes Desert View Watchtower.]

Kabotie, Fred

1977 *Fred Kabotie, Hopi Indian artist : an autobiography told with Bill Belknap.* Flagstaff, Arizona: Northland Press, 149 pp.

Kane, Brian M.

2013 "See America First"; Hal Foster's Union Pacific Railroad paintings. *In:* Foster, Al, *Prince Valiant. Vol. 7: 1949-1950.* Seattle, Washington: Fantagraphics Books, pp. 69-73.

Kappel, Tana

2015 Nature inspires artist's creations; Pat Ackor gives back. *Field Notes* (The Nature Conservancy, Arizona Chapter), (Spring): 12-13. [Paintings and weavings inspired by Colorado River canyons, and her donation of the bulk of her estate to The Conservancy to support work on the lower San Pedro River and the Baja Marine Initiative in the Colorado River delta.]

Katchen, Carole

1990 Marvin Howard. *Southwest Art*, 20(6) (November): 103-106. [See "Everlasting Dream", p. 105.]

Keane, Bil

1984 ["Family Circus" cartoons featuring Grand Canyon.] *Arizona Highways*, 60(9) (September): 36-37. ["Family Circus" syndicated comics by Bil Keane.]

2019 The Circus hits the road. *Arizona Highways*, 95(2) (February): 48-49. ["Family Circus" cartoons featuring Grand Canyon. Reprinted from the September 1984 issue.] ["Family Circus" syndicated comics by Bil Keane.]

Keim, de B. Randolph

1879 *Keim's illustrated hand-book. Washington and its environs: A descriptive and historical hand-book of the capital of the United States of America.* Washington City: For the compiler, 13th ed. (Corrected to January, 1879), 252 pp. [See p. 105, notice of the Thomas Moran painting, *Chasm of the Colorado* (1874), hanging in the hallway of the Senate Chamber in the U.S. Capitol. Includes a floorplan, p. 104.]

1884 *Keim's illustrated hand-book. Washington and its environs: A descriptive and historical hand-book of the capital of the United States of America.* Washington City: For the compiler, 20th ed. (Corrected to December, 1883). [See p. 105, notice of the Thomas Moran painting, *Chasm of the Colorado* (1874), hanging in the hallway of the Senate Chamber in the U.S. Capitol. Includes a floorplan, p. 104.]

Kelly, James Louis

1910 An appreciation of American art. *Fine Arts Journal*, 22(6) (June): 315-323. [See p. 322: "Thomas Moran has explored that awe-inspiring sight, The Grand Canyon of Arizona, and brought back the greatest conception that has ever been executed, and called to the attention of the American people the world's grandest natural wonder." (ENTIRE NOTE)]

Kelsey, Robin

2007 *Archive style : photographs and illustrations for U.S. surveys, 1850-1890.* Berkeley, Los Angeles, and London: University of California Press, 273 [274] pp.

Kemp, James Furman

1913 The appeal of the natural sciences. *Columbia University Quarterly*, 16(1) (December): 1-15. [See pp. 11-12, brief note of Thomas Moran and Clarence Dutton at Grand Canyon 30 years earlier, and their unique expressions of Grand Canyon.]

Kennedy, Robert F., Jr.

2008 Foreword. *In:* Robinson, Duncan, *Painting at the edge of the world : the watercolours of Tony Foster.* Seattle: University of Washington Press, and London: Royal Institution of Cornwall (distributed by Combined Academic, Chesham).

Kern, Richard

1853 Plate 13, "View Looking West, from Camp 16". *In:* Sitgreaves, L. [Sitgreaves, Lorenzo], Report of an expedition down the Zuñi and Colorado Rivers. Washington: Robert Armstrong, Public Printer, *U.S. 32nd Congress, 2nd Session, Senate Executive Document 59, Serial 668*, 198 pp. + plates. [Farqhuhar (1953, p. 15) notes, "The plates in some copies do not conform to the lists." The comment may pertain to both editions (1853, 1854), but Plate 14 was not published, thus adding confusion to some catalogues.] [This lithograph, delineated in 1851, is the first-ever portrayal of the Grand Canyon, seen as a distant view of the North Rim along the horizon. See Spamer (2003, 2013; and see also herein in the introductory matter). The expedition did not go to the Grand Canyon.] **[See Fig. 1A in the present volume.]**

Kessler, Elizabeth A.

2014 Displaying the beauty of the truth: Hubble images as art and science. *In:* Launius, Roger D., and DeVorkin, David H. (eds.), *Hubble's legacy; reflections by those who dreamed it, built it, and observed the universe with it.* Washington, D.C.,: Smithsonian Institution Scholarly Press, pp. 120-130. (A Smithsonian Contribution to Knowledge.) [Concerning the Hubble Space Telescope. Includes remarks focusing on the painting, "The Chasm of the Colorado", by Thomas Moran.]

King, Frank O.

2006 *Walt and Skeezix. 1923 and 1924.* Montreal: Drawn and Quarterly. (Walt and Skeezix, Book Two.) [Comics format. Also includes biographical information and photographs.]

Kinsey, Joni Louise

1989 *Creating a sense of place: Thomas Moran and the surveying of the American West. (Volumes I-III.)* Doctoral dissertation, Washington University, 740 pp.

1990 Thomas Moran's surveys of Yellowstone and the Grand Canyon: the coalition of art, business, and government. *In: Splendors of the American West: Thomas Moran's art of the Grand Canyon and the Yellowstone.* Birmingham, Alabama: Birmingham Museum of Art, in association with University of Washington Press, Seattle and London, pp. 29-41.

1992 *Thomas Moran and the surveying of the American West.* Washington, D.C., and London: Smithsonian Institution Press, 237 pp. [See pp. 93-137.]

1997 Moran and the art of publishing. *In:* Anderson, Nancy K., *with* Thomas Bruhn, Joni Kinsey, and Anne Morand, *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 300-321.

2004 *The majesty of the Grand Canyon : 150 years in art.* Petaluma, California: Pomegranate, 160 pp. [Reprinting of Kinsey and Skolnick (1998).]

2006 *Thomas Moran's West : chromolithography, high art, and popular taste.* Lawrence, Kansas: University Press of Kansas, 260 pp. [See pp. 61-64, 167, 214-222, 179-180, 188.]

Kinsey, Joni Louise, AND Skolnick, Arnold

1998 *The majesty of the Grand Canyon : 150 years in art.* (Text by Joni Louise Kinsey; Arnold Skolnick, picture ed., designer. Foreword by James E. Babbitt.) Cobb, California: First Glance Books, 160 pp.

Kipp, Kathy

2012 (ED.) *Art journey America : landscapes : 89 painters' perspectives.* Cincinnati: North Light Books, 192 pp.

Kirkwood, Scott

2010 Minty fresh; U.S. Mint follows up state quarters with "America the Beautiful" program, focusing on national parks and other uniquely American places. *National Parks*, 84(2) (Spring): 18-19. [Illustrations include two potential designs for the Grand Canyon quarter.]

Kirschner, Elena

2020 Globe Mallow, S. Bass, May '98. *Boatman's Quarterly Review*, 33(1) (Spring): 3.

2020 [Flower; no legend.] *Boatman's Quarterly Review*, 33(1) (Spring): 46.

2020 Road to Lee's Ferry '09. *Boatman's Quarterly Review*, 33(1) (Spring): 48.

2020 [Remarks.] *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 60. [Includes illustrations of four watercolor paintings.] ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Klein, Ellen Lee

1986 Ruth Siegel Gallery, New York. *Arts Magazine*, 60 (April): 131-132.

Klema, Julia

2020 Fern Glen flood. *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 42. [Thoughts on her artwork of drawing on photographs; this one of the channel at Fern Glen Canyon after a flash flood.] ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Klinka, Karen

1994 Wilson Hurley; windows of the West. *Southwest Art*, 24(6) (November): cover, 48-53.

Koenig, Seymour H.

1972 *Sky, sand and spirits : Navajo and Pueblo Indian art and culture : January 9-March 5, 1972 : an exhibition organized for The Hudson River Museum by Seymour H. Koenig.* Yonkers, New York: Hudson River Museum, [unpaginated]. [Exhibition catalog. Notes: "KD44 Supai (Havasupai): Painted wood, terraced designs above mouth, circles on cheeks, horned ears and head feathers missing, light orange body. Hopi, h. 11", 1900-1920. The Supai Kachina represents the Havasupai

Indians who live well to the West of the Hopi villages." From the collection of Dr. and Mrs. Seymour H. Koenig. (Not illustrated in catalogue.)]

Kolpas, Norman

2013 Soaring perspectives; large-scale landscapes by Arturo Chávez depict the wonders of the West. *Southwest Art*, 43(6) (November): 80-83. [Includes Grand Canyon, illustrated by "Rock of Ages", in oil.]

Kort, Pamela, AND Hollein, Max

2006 (EDS.) *I like America : Fiktionen des Wilden Westens.* [*transl.* I like America: Fictions of the Wild West.] München, Berlin, London and New York: Prestel, 398 pp. [In German.] [Exhibition catalogue; Schirn Kunsthalle Frankfurt, September 28, 2006-January 7, 2007.]

2006 (EDS.) *I like America : fictions of the Wild West.* München, Berlin, London and New York: Prestel, 398 pp. [Exhibition catalogue; Schirn Kunsthalle Frankfurt, September 28, 2006-January 7, 2007.] [English ed.]

Kramer, Barbara

1991 Railroad art; good art turned into good business for the Santa Fe Railway. *Southwest Profile*, 14(3) (August/October): 16-17.

Kramer, Kelly Vaughn, AND James, Kerrick

2011 Local color. *In:* Where Is This? [SECTION]. *Arizona Highways*, 87(8) (August): 56. [Fred Kabotie painting inside Watchtower, Grand Canyon. Quiz; answer in October issue.]

Krygier, John B.

1990 *The landscape images of Baron Frederick W. von Egloffstein, topographic artist in the American West, 1853-1859.* Master's thesis, University of Wisconsin at Madison, 209 pp. [Friedrich Wilhelm von Egloffstein.]

1997 Envisioning the American West: Maps, the representational barrage of 19th century reports, and the production of scientific knowledge. *Cartography and GIS*, 24(1): 27-50. [*Cartography and Geographic Information Systems*.] [One of the main focuses of the paper is on the maps and illustrations by Friedrich Wilhelm von Egloffstein.]

Kvamme, Gary Lee

2022 *Gunnar Widforss : watercolor paintings.* [No imprint], 104 pp. (Artworks Only Series, Volume 14.) [An on-demand publication.]

L

Lake, Shelley

2006 Portfolio; the sanctity of sacred places. *MAGNAchrōm* (MAGNAchrom LLC), 1(1): cover, 25-40. [See pp. 34-35, photographic panoramic view inside the Watchtower, Grand Canyon, which displays artwork of Fred Kabotie. See also technical specifications for photos, p. 39.]

Lamb, Susan

1987 Paintings inspired by Southwest parks on exhibit. *Courier* (U.S. National Park Service), 32(5) (May): 31. [Artist Cynthia Bennett; includes Grand Canyon.]

Landi, Ann

2014 Facing the blank canvas. Terror. Doubt. Anxiety. Artists offer their tricks and tips for getting beyond the roadblocks and starting new work. *ARTnews*, (June): 72-77. [See p. 74, Elisabeth Condon; also illustrates her "Slipping Cheops Pyramid" (2013), painted during a visit to Grand Canyon.]

Landsiedel, Emma

2014 From Emma Landsiedel. *In:* Grand Canyon Youth Update [SECTION]. *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 14. [Untitled verse and remarks from a Colorado River trip through Grand Canyon with Grand Canyon Youth's "Grand Inspiration" (or "GRIN") program. Also illustrated with two watercolors by the author, aged 19.]

Leard-Coolidge, Lindsay

2019 *Sublime impressions : prints and printmakers of the Grand Canyon.* Carlisle, Massachusetts: Benna Books (Applewood Books), 112 pp.

2020 Printmakers of the Grand Canyon. *In:* Quartaroli, Richard D. (compiler, ed.), *Celebrating 100 years of Grand Canyon National Park, February 2019 : a gathering of Grand Canyon historians : ideas, arguments, and first-person accounts.* Grand Canyon, Arizona: Grand Canyon Association [and Grand Canyon Historical Society], pp. 116-121.

Leigh, W. R.

1911 Impressions of an artist while camping in the Grand Canyon of the Colorado, Arizona. *Out West*, New Series, 2(1) (June): 15-27. [Divided into inspirational sections: "Morning", "Forenoon", "Noon", "Afternoon", "Evening", "Night", "Sunrise". Illustrated by six photographs, none of which pertain to the artist's vantage point in the canyon; and while there are no reproductions of any of the artist's works created there, each of the sections is a richly colored word painting.]

Leviero, Anthony

1952 Indian war whoop marks hearings. Sessions opened by Chapman—Issue is right of tribes to choose own lawyers. *The New York Times*, (January 4): 9. [Includes note: "Secretary [Oscar L.] Chapman held the hearing in his own conference room, and that, incidentally, disclosed what had happened to Thomas Moran's famous big murals, 'The Grand Canyon of the Yellowstone,' and 'The Chasm of the Colorado.' For decades, until about a year ago, they had hung on the Senate side of the Capitol, outside the press gallery. Now, removed from their gilded frames and bordered in gray to harmonize with the room, they added to the Western atmosphere of the proceedings."]

Lewis, Rhona

2012 Sculpting faces and futures. *Mishpacha* (Brooklyn, New York, New York; and Har Hotzvim, Jerusalem, Israel), (400) (13 Adar 5772/March 7, 2012): 56-63. [Regarding Robert Barron, a facial prosthetic specialist. See p. 58: "When he was young, Barron once spent weeks perfecting a painting of the Grand Canyon. It was so realistic that on the opening day of the state fair he found it hanging in the photo gallery. He won a blue ribbon." (ENTIRE NOTE)]

Lindquist-Cock, Elizabeth M. *see also* Cock, Elizabeth M.

1977 *The influence of photography on American landscape painting, 1839-1889.* New York: Garland Publishing, 205 pp. (Outstanding Dissertations in the Fine Arts.)

Lindstrom, Gaell

NO DATE *Thomas Moran in Utah : 68th Faculty Honor Lecture.* Logan, Utah: Utah State University, 21 pp. [Lecture delivered November 29, 1983.]

Linton, W. J. [Linton, William James]

1882 *The history of wood-engraving in America.* Boston: Estes and Lauriat, 71 pp. [See pp. 39-40, and "Walls of the Grand Cañon. After Thos. Moran. Engraved by Annin. From Picturesque America. Published by D. Appleton & Co.", facing p. 40.]

1889 The history of wood-engraving in America. Part V. *In:* Montgomery, Walter (ed.), *American art and American art collections : essays on artistic subjecs by the best art writers, fully illustrated with etchings, photo-etchings, photogravures, phototypes, and engravings on steel and wood by the most celebrated artists. Vol. I.* Boston: E. W. Walker and Co., pp. 465-482. [See pp. 474, 475, "Walls of the Grand Cañon. Engraved by Annin. After Thomas Moran. From 'Picturesque America.' Published by D. Appleton & Co."]

Livingstone, Marco

2001 Bonn: David Hockney. *Burlington Magazine* (U.K.), 143 (September): 587-589. [Includes Hockney painting, "A Closer Grand Canyon".]

Ljungbergmuseet

2018 *Ljungbergmuseet hösten 2018.* [*transl.* Ljungberg Museum; Autumn 2018.] Ljungby, Sweden: Ljungbergmuseet. [In Swedish.] [Cover and first item promote the exhibit, "Gunnar Widforss—Akvarellmålaren, 16.6-16.9 2018", which features his watercolors of Grand Canyon. (See also http://www.ljungbergmuseet.se/exhibition/gunnar-widforss-vildmarksmalaren-som-forsvann/.)] [See also Sjöberg and Petersen (2018).]

Lohman, Michelle

2020 [Paintings of two ravens, in flight.] *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 23. ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Loncassion, Levon

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 50-55. [Includes reproduction of the following painting pertinent to this bibliography: "Deer Springs and Havasu Creek, 2010. Watercolor on paper, 47 × 20 in." (pp. 52-53).]

Look, David W., AND Perrault, Carole L.

1986 *The Interior Building : its architecture and its art.* [Washington, D.C.]: U.S. National Park Service, Preservation Assistance Division, 201 pp. [U.S. Department of Interior Building, Washington, D.C.]

[See under "Murals and Sculpture": "Powell Exploring the Grand Canyon" (pp. 122-123), sculpture bas-relief in Indiana limestone by Ralph Stackpole, 1938-1940, displayed in first floor auditorium (Conference Hall), right of stage.]

Lovett, Richard

1891 *United States pictures drawn with pen and pencil.* London: The Religious Tract Society, 223 [224] pp. + advertisements. [Includes (p. 160) engraving, "The Grand Cañon of the Colorado", a view at Toroweap, not credited but accompanied by extended quotations (pp. 161-164) from J. W. Powell's *Exploration of the Colorado River of the West* (1875).]

Lucas, Fred

1989 Grand Canyon. *Southwest Art*, 19 (October): 251.

Lungren, Fernand

1905 [Illustrations.] *In:* White, William Allen, On Bright Angel Trail. *McClure's Magazine*, 25(5) (September): 505-512. [Full-page color illustrations: "Sunset", "The Water Knife", The River", "From a Side Cañon" (pp. 508-509), "Noon", "Moonlight", "In the Depths".] [White's article, pp. 502-515.]

Lyons, Lana

1993 Looking up at the Grand Canyon: An artist's view. *Courier* (newsmagazine of the National Park Service), 38(3): cover, inside front cover, 5-6. [Artist Kevin Adams.]

M

Mad Magazine

1960 [Cover.] *Mad Magazine*, 1(53) (March), Special Leap Year Issue. [Cover depicts the magazine's iconic fictional character Alfred E. Newman leaping over a stylized Grand Canyon. No legend.]

Mahaffey, Merrill

1989 Marble Canyon buttress. *Arizona Highways*, 65(8) (August): inside back cover. [Painting.]

2013 Kaibab reflection. *Journal of Arizona History*, 54(4) (Winter): cover, inside front cover. [Painting.]

Manning, Reg

1938 *Cartoon guide of Arizona.* New York: J. J. Augustin, printer, 121 pp. [See pp. 26-31.]

Markgraf, Diandra

2015 On the wall; artistic adventures and those close to home. *Flagstaff Live!*, 21(23) (June 4-10): 14-15. [Ani Eastwood paintings ("Hance Rapid, Mile 77.5" illustrated).]

2015 On the wall; fortuitous seasons hinge on collaborations. *Flagstaff Live!*, 21(32) (August 6-12): 14-15. [See "Dark Horizon", p. 14, regarding Terry Samples' paintings; including note of Grand Canyon.]

Markgraf, Diandra, AND Mahoney, Taylor

2015 Such great heights; Sky Black and the Mural Mice make their biggest mark yet. *Flagstaff Live!*, 21(45) (November 5-11): 1, 3, 14-17. ["The Sound of Flight" mural in Flagstaff, Arizona, by Sky Black and the two Mural Mice, R. E. Wall and Margaret Dewar. Includes Grand Canyon.]

Markham, Kristin

2014 Navajo Bridge. *Grand Canyon River Runner*, (17) (Summer): 9. [Painting. View of Colorado River upstream from bridge.]

Marcovecchio, Faith

2000 Selections from a century: exhibit of Grand Canyon art to open at Kolb Studio. *Canyon Views* (Grand Canyon Association), 6(2) (Summer): 6-7.

Marten, Jessica

2018 Special guest. *ARTiculate* (University of Rochester, Memorial Art Gallery, Rochester, New York), (April/May): [8]-[9] [pagination includes wraps]. [David Hockney's "15 Canvas Study of the Grand Canyon" (1988), on loan from the Art Bridges foundation.]

Martin, Joy, AND Hopkinson, Glen

2018 Downstream; celebrating 150 years of America's favorite one-armed explorer. (Paintings by Glen Hopkinson.) *The Gulch* (Durango, Colorado), (5) (October/November): 22-25. [John Wesley Powell.]

Mason, Otis Tufton

1904 Aboriginal American basketry: Studies in a textile art without machinery. *From:* Report of the U.S. National Museum. *In: Annual Report of the Board of Regents of the Smithsonian Institution, for the year ending June 30, 1902*, pp. 171-548; 232 plates. [Regarding Hualapai and Havasupai, see pp. 517-518, plates 229-231.]

1904 *Indian basketry : studies in a textile art without machinery.* New York: Doubleday, Page and Co., 2 volumes, pp. 1-254, 255-528; with 232 plates. [See Volume 1, pp. 17, 126, 127, 170; Volume 2, pp. 470-471, plate 230.]

Mather, Stephen Tyng

1927 The work of Thomas Moran. Water-color sketches on view this week—A pioneer artist. *The New York Times*, (January 2): X 10. [Exhibition in the Milch Galleries, New York. Also makes mention of Moran's "*Grand Chasm of the Colorado*" (*sic*), which hangs in the "Senate Gallery" of the U.S. Capitol.]

Maxwell, Everett Carroll

1910 Art and artists of the Great Southwest. Chapter IV. *Fine Arts Journal*, 22(6) (June): 304-314. [With regard to Grand Canyon, includes Thomas Moran and Edward Ertz.]

1911 William Keith—the man and the artist. *Fine Arts Journal*, 25(3) (September): 131-137. [See pp. 135, 137: "He refused to travel; his friends would arrange trips for him to the Grand Canyon, Yosemite, and other beauty spots in the west, which have inspired artists to great effort [*sic*] since their discovery, and at the last moment Keith would refuse to go."]

1916 The structure of western art. *From:* Art in California [SECTION]. *In: Edition De Luxe : California's Magazine. Volume I.* San Francisco: California's Magazine Co., pp. 33-37 [separate pagination for "Art in California" section]. [See pp. 35-36, remarks on Thomas Moran, including the confused notes: "Thomas Moran came West with the Hayden expedition in 1871, first painting the natural freaks of the Yellowstone. In 1873 he painted his well-known 'Yosemite' canvas, which later became a companion piece for the equally well-known 'Grand Cañon' portrayal. The following year he explored the Grand Basin of the Colorado and painted throughout the region."] [Volume: 80, 96 pp., Plates 1-213.]

May, Stephen J.

1998 Thomas Moran. *Southwest Art*, (February): cover, 40-47, 139.

McCarran International Airport

2012 *Terminal 3 media kit 2012.* Las Vegas: McCarran International Airport. [Artwork displayed in the airport's Terminal 3. See "Public Art Installations: Lik", pp. 32-33, pertaining to artist Peter Lik. See in particular, "'Blaze of Beauty'; Grand Canyon National Park, Arizona", p. 33.

McCauley, Lena M.

1918 Art and landscape conservation. *American Magazine of Art*, 9(5) (March): 197-199. [See p. 198, regarding a possible exhibition, noting that the "Friends" in Chicago "should begin with native resources in painters . . . from local studios. As its purpose is to be educative, the spectacular features of the Grand Canyon paintings by the Painters of the Far West . . . need not be given the major space."]

McClellan, Bill

1981 Back to the basics; life at the bottom of the Canyon. *Arizona Highways*, 57(4) (April): 38-46. [Bruce Aiken family at Roaring Springs. Includes remarks on Aiken's painting, and photo of him sitting at an easel.]

2018 Back to the basics: Life at the bottom of the Canyon. *In:* Stieve, Robert (ed.), *Grand Canyon National Park : 10 decades of stories and photographs from Arizona Highways : 1919-2019.* Phoenix: Arizona Highways, pp. 155-164. [Bruce Aiken family at Roaring Springs.] [Reprinting of McClellan (1981).]

McClellan, Colton

2023 Entrepreneur spotlight; Colton McClellan, 19; Diné dancer and silversmith. *In:* Melvin, Daryn Akei, Native artists and entrepreneurs at the Grand Canyon; a view from the first Grand Canyon Emergence Intertribal Economic Summit. *Colorado Plateau Advocate*, (Spring/Summer): 25. [Remarks; with photo of McClellan holding a display case of his work.]

McClure, Caleb

2016 On the Wall; all wrapped up in the flow of art. *Flagstaff Live!*, 22(36) (September 1-7): 12. [Includes remarks on the forthcoming Colorado River Days festival, and an illustration of the Joel Russel painting, "Crash Camp Sunset".]

McCoy, Ronald [McCoy, Ron]

1990 Hopi artist Fred Kabotie (1900-1986). *American Indian Art Magazine*, 15(4) (Autumn):.

McCutcheon, John T.

1905 *The Mysterious Stranger and other cartoons.* New York: McClure, Phillips and Co., [unpaginated]. [See "Mr. Roosevelt in the Grand Canyon".]

1909 Doing the Grand Canyon. *Appleton's Magazine*, 13(6): 641-648. [Includes cartoons.]

1909 *Doing the Grand Canyon.* Kansas City, Missouri: Fred Harvey, 19 pp. [Also later printings.] [Includes cartoons.]

1909 *Doing the Grand Canyon.* [Separate, reprinted from *Appleton's Magazine*, 13(6) (June, 1909).] 8 pp. [Different from Fred Harvey editions; larger format. Fred Harvey eds. probably all dated 1922; some include credit to *Appleton's Magazine*, 1909.] [Includes cartoons.]

1914 Doing the Grand Canyon; being some impressions of the "Titan of Chasms", the greatest natural wonder on the American continent. *In: The World Traveller De Luxe*, pp. 25-36. [Reprinted from *Appleton's Magazine*.] [Includes cartoons.]

1922 *Doing the Grand Canyon.* [No place]: Fred Harvey, 19 pp. [Reprinted from *Appleton's Magazine*, June, 1909.] [Includes cartoons.]

1981 1909: Doing the Grand Canyon. *In:* Schullery, Paul (ed.), *The Grand Canyon: early impressions.* Boulder, Colorado: Colorado Associated University Press, pp. 111-120. [Reprint of McCutcheon (1909).] [Includes cartoons.]

2008 *Doing the Grand Canyon (1922)*. Whitefish, Montana: Kessinger Publishing, LLC, 24 pp. [Facsimile reprint of 1922 ed.] [Includes cartoons.]

McEntee, J.

1879 American artists at the exposition. *The Aldine*, 9(8): 259-262, 265-. [American exhibition in Paris. See "Thomas Moran", p. 265.]

McFadden, Greg

2020 Here is a painting from Lava Chuar. *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 43. ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

McGarry, Susan Hallsten

2007 *Bruce Aiken's Grand Canyon : an intimate affair.* (Foreword by John McCain, introduction by James Ballinger.) Grand Canyon, Arizona: Grand Canyon Association, 150+ pp.

2008 An intimate affair; a new book chronicles the 30 years Bruce Aiken spent painting—and living in—the Grand Canyon. *Southwest Art*, 37(9) (February): 8, 112-113. [Excerpted from *Bruce Aiken's Grand Canyon: An intimate affair*.]

McLaughlin, Wayne, AND Sussman, Gerald

1975 The Grand Canyon. *National Lampoon*, 1(67) (October): 49-51. [Parody. Includes illustrations appearing as like sepia-toned photographs that portray the building of Grand Canyon by Chinese "coolie" laborers during the Great Depression.] [See also Goetzmann and Goetzmann (2009).]

McIntosh, Phyllis

2005 Pictures worth a thousand acres; throughout the years, artists have played a crucial role in advocating for the national parks. *National Parks*, 79(2) (Spring): cover, 1, 30-35. [See p. 30 (legend, p. 31), "Arts in the Parks 2004 winner Ron Shell interprets Grand Canyon National Park in an oil painting." Text mentions, *in passing* (p. 31), Thomas Moran's "The Chasm of the Colorado". Article includes painters and photographers.]

McIsaac, C. H.

1904 U.S. Government exhibits. *Lewis and Clark Journal* (Portland, Oregon), 2(6) (December): 10-11, 14-15. [Lewis and Clark Centennial Exposition. See p. 15, notice of display of paintings by the U.S. General Land Office: "The immensity of the Grand Canon of the Colorado can be shown only imperfectly in the space available for the picture. The variety of coloring, however, is well brought out, and a good idea of the character and shapes of the formations can be obtained. The principal features of the Canon have received fanciful names suggested by their likeness to temples, pagodas and towers." (ENTIRE NOTE)]

McLaughlin, Wayne, AND Sussman, Gerald

1975 The Grand Canyon. *National Lampoon*, 1(67) (October): 49-51. [Parody. Includes illustrations appearing as like sepia-toned photographs that portray the building of Grand Canyon by Chinese "coolie" laborers during the Great Depression.] [See also Goetzmann and Goetzmann (2009).]

McMillan, Carol

2014 *White water, red walls : rafting the Grand Canyon : poems, paintings, and photos.* Bellingham, Washington: Village Books, 53 pp. [An on-demand publication.]

McNutt, Jan

1997 From the Editor. *Art Revue Magazine*, 7(3): 5. [Includes note of Curt Walter, artist.] [See also Phillips, Dick (1997).]

Mead, Tray C.

1987 (ED.) *Capturing the Canyon: Artists in the Grand Canyon.* [Mesa, Arizona]: Mesa Southwest Museum, 48 [53] pp. ("Created in conjunction with the exhibit 'Capturing the Canyon,' May 23-July 26, 1987".)

Mell, Ed

2009 Ed Mell; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 22-23.

Melvin, Daryn Akei

2023 Native artists and entrepreneurs at the Grand Canyon; a view form the first Grand Canyon Emergence Intertribal Economic Summit. *Colorado Plateau Advocate*, (Spring/Summer): 18-25.

Menand, Betsy

2021 *February Light*, 24×36, acrylic gouache. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 32. [After the view from the Nankoweap granaries.]

2022 Little Colorado River. *Boatman's Quarterly Review*, 35(1) (Spring): 46. [Painting.]

Menkes, Dove [Menkes, Elchanan Dov]

2008 The lost Grand Canyon painting of S. N. Carvalho. *Canyon Legacy*, (63) (Summer): cover, 20-27. [Cover title: "Unraveling an Artistic Mystery; the story of a lost Grand Canyon painting". Table of contents page gives issue date in error as Spring.] [*Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

Meyer, Betty Kent [Meyer, Elizabeth Kent]

1993 Gunnar Widforss. *Grand Canyon Pioneers Society, Newsletter*, 4(7): 3-5.

Miley, Douglas

2009 Douglas Miley; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 24-25.

Miller, David

1970 *Balduin Möllhausen : a Prussian's image of the American West.* Doctoral dissertation, University of New Mexico, 289 pp.

2013 Baron von Egloffstein and the first published images of Grand Canyon. *In:* Quartaroli, Richard D. (compiler, ed.), *A rendezvous of Grand Canyon historians : ideas, arguments, and first-person accounts : proceedings of the Third Grand Canyon History Symposium, January 2012.* Flagstaff, Arizona: Grand Canyon Historical Society, pp. 171-177. [Friedrich Wilhelm von Egloffstein.]

Miller, Jeremy, AND Herzog, Lena

2012 The long draw; on the trail of an artistic mystery in the American West. *Harper's Magazine*, 324(1940) (January): 50-59. [Regarding the "unrecognizable" illustrations by Friedrich von Egloffstein in J. C. Ives' 1861 report on exploration of the Colorado River and Grand Canyon; they possibly depict Black Canyon of the Gunnison River.]

Minard, Anne

1998 Twin brothers create "River of Renewal". *Flagstaff Live!*, 4(48) (December 3-9): 1, 8-9. [Art.]

Mitchell, John

2014 Ships on deck. *Forecastle Report* (Midwest Model Shipwrights, Arlington Heights, Illinois), (January): 2-4. [See p. 2, painted model of [Kolb brothers'] boat, *Edith*, by Steve Wheeler.]

Möllhausen, Balduin [Möllhausen, Heinrich Balduin]

[1860] *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition.* [*transl.* Travels into the Rocky Mountains of North America to the High Plateau of New Mexico, undertaken as a member of the Colorado Expedition on behalf of the United States Government.] Leipzig: Otto Purfürst, 2 volumes, 455, 406 pp. [In German.] [Includes the first artistic portrayals of Grand Canyon.] **[See Figs. 1B–1D in the present volume.]**

1861 *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition.* Leipzig: Hermann Costenoble, 2 volumes, 455, 406 pp. [In German.] [The same as

the undated Otto Purfürst imprint.] [Regarding the two imprints, see Earle E. Spamer, *The Leipzig Imprints of Balduin Möllhausen's* Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico *(1860, 1861) : Bibliographical Notes* (Raven's Perch Media, 2022, https://ravensperch.org).]

Montgomery, Walter

1889 (ED.) *American art and American art collections : essays on artistic subjects by the best art writers, fully illustrated with etchings, photo-etchings, photogravures, phototypes, and engravings on steel and wood bythe most celebrated artists. Vol. II.* Boston: E. W. Walker and Co., pp. 529-1004. [See "Thomas Moran", pp. 793-799.]

Moran, Ruth B.

1924 Thomas Moran; an impression. *The Mentor*, 12 (August): 38-52. [The author is the artist's daughter.]

Moran, Thomas

1902 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1903 Knowledge a prime requisite in art. *Brush and Pencil*, 12(1) (April): 14-16.

1906 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1909 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1915 The Grand Canyon of the Colorado. *Sunset*, 35(1) (July): frontispiece. [Color illustration, "From a painting by Thomas Moran. Illustrating [the article] 'War With Switzerland!' page 81".]

1915 "The Grand Canyon of the Colorado"; from a painting by Thomas Moran. *In: Panama-Pacific Dental Congress, San Francisco, California, August thirtieth to September ninth, nineteen fifteen.* San Francisco: Abbott Press, p. [43].

1972 Thomas Moran, "Looking up the trail at Bright Angel, Grand Canyon of Arizona". *Smithsonian*, 3(5) (August): 41. [In article, "'Scenes . . . from which the hand of nature has never been lifted'", pp. 34-41).]

1978 *Thomas Moran : the Grand Canyon sketches.* Grand Canyon, Arizona: Grand Canyon Natural History Association, portfolio of 11 loose leaves (10 sketches and text, 11¾ × 16 inches) in embossed ornamental folder (12 × 16¼ inches). (Designed by Christina Watkins. Lithographed by Tewell's Printing and Lithography, Denver, Colorado.) [First leaf is an introduction by T. J. Priehs; remaining leaves are duotone reproductions of previously unpublished sketches by Moran, from the collection of the Jefferson National Expansion Memorial, St. Louis, Missouri. 5,000 sets produced.]

1987 Grand Canyon: 1912. *Southwest Art*, 16 (May): 33.

1988 "The Grand Canyon" (1912). *New Jersey State Museum News*, (May/June): 1. [Illustrating the exhibit, "After Eden: American Landscape 1875-1925".]

1994 Grand Cañon, from To-ró-weap. *Cañon* (Rocky Mountains American Studies Association, Journal), 1(2): cover.

1994 [Detail from] "Side gulch of Grand Cañon". *Cañon* (Rocky Mountains American Studies Association, Journal), 1(2): 8, 29, 40. [As a decorative illustration on the first page of articles in the journal.]

1997 Appendix 3: Letters from the Far West. *In:* Anderson, Nancy K., *with* Thomas Bruhn, Joni Kinsey, and Anne Morand, *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 358-367. [See "The Colorado Canon. A Trip to the Verge of the Chasm. Major Powell's Second Survey—Peculiarities of the Country—Water Pockets in the Rocks—Looking Down the Abyss—The Colorado and Niagara. From Our Own Correspondent, Kanab, Utah Territory, Wednesday, 13 August 1873", pp. 363-366. From *The New York Times*, September 4, 1873. And see "Letter From Thomas Moran to Mary Nimmo Moran, Kanab, 13 August 1873", p. 367.]

2007 "Zoroaster Temple at Sunset." *Journal of Arizona History*, 48(4) (Winter): cover, inside front cover. [Oil on canvas.]

2016 "Grand Canyon of Arizona, from Hermit Rim Road". *In: Back of Beyond Books : Catalogue 17 : April 2016.* Moab, Utah: Back of Beyond Books, wrap-around cover, 7. [Catalogue offers for sale a 1913 chromolithograph produced by the Santa Fe Railway.]

2019 The Grand Canyon. *In:* Opening Shot [SECTION]. *True West*, 68(5) (May): 2-3. ["Grand Canyon with Rainbow", 1912, oil on canvas.] ["This painting has been cropped both top and bottom to fit this format."]

Moran, Thomas, AND Dutton, Clarence Edward

[1978] *Thomas Moran at Grand Canyon : words by Captain Clarence Dutton. A folio of engraving reproductions by artist Moran. Suitable for framing.* Toquerville, Utah: Third Mesa Publishing, 13 leaves (loose), offset on single sheets (6 views of engravings, 6 texts, and introductory page); in illustrated paper envelope. [Set seen was purchased new at Grand Canyon in 1995.] [Cited title is from the envelope. Publisher's imprint is from an adhesive sticker at bottom of envelope verso.] [Leaf sets: "Thomas Moran" [introduction]; "De Motte Park"; Marble Cañon"; "An Amphitheater Second Order Of Magnitude"; "Kanab Cañon"; "The Toroweap"; "Witches' Water Pocket". Illustration on paper envelope is the "De Motte Park" engraving.]

Morand, Anne R.

1990 Thomas Moran; Yellowstone and the Grand Canyon—In the field and from the studio. *In: Splendors of the American West: Thomas Moran's art of the Grand Canyon and the Yellowstone.* Birmingham, Alabama: Birmingham Museum of Art, in association with University of Washington Press, Seattle and London, pp. 11-27.

1996 *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, 313 pp. + 40 pp. color plates. (Gilcrease-Oklahoma Series on Western Art and Artists, Volume 4.)

1996 "The artistic side of the trip": the travels and field sketches of Thomas Moran. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 11-100.

Morand, Anne, AND Ewing, Norma

1996 Checklist of field sketches of Thomas Moran. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 101-301.

Morand, Anne, AND Friese, Nancy

1986 *The prints of Thomas Moran in the Thomas Gilcrease Institute of American History and Art.* Tulsa, Oklahoma: Gilcrease Museum Association, 255 pp.

Moreau, F. Frédéric [Moreau, Félix Frédéric]

1888 *Aux États-Unis : notes de voyage par F. Frédéric Moreau : avec un croquis de l'auteur.* [*transl.* In the United States: travel notes by F. Frédéric Moreau: with a sketch by the author.] Paris: E. Plon, Nourrit et C^{ie}, 263 pp. (Librarie Plon.) [In French.] [The sketch referred to appears only as a collage in the frontispiece.] [A travelogue from the summer of 1886. See: frontispiece; Chapter 10, "Le Grand-Cañon", pp. 99-110 (visit to Peach Springs, Arizona, and descent to Colorado River along Peach Springs Canyon and Diamond Creek).] [Also note "Erratum" leaf tipped in on half-title page, which indicates for p. 100 and following, "*Lire* Stage *au lieu de* Stadge." The misspelling also appears on the frontispiece collage, wherein a small sketch is labeled "Peach Springs Stadge Office" (*sic*) that depicts actually the "Grand Cañon Stage Office" in Peach Springs. This is the only illustration from his Grand Canyon trip.]

2018 The Grand Cañon. *In:* Spamer, Earle, Demons at the Farlee Hotel. *The Ol' Pioneer* (Grand Canyon Historical Society), 29(4) (Fall): 3-6. [Translation of the chapter, "Le Grand Cañon" in Moreau (1888), with introductory remarks and postscript by Spamer. Moreau's account of his 1886 visit to Peach Springs, Arizona, and the Farlee Hotel at Diamond Creek. Includes reproduction of the "Peach Springs Stadge Office" (*sic*) illustration in Moreau's frontispiece collage.] [Translation from the French by Spamer with the assistance of Google Translate (not indicated in article).] [*Erratum*: Page 5, figure legend line 8, *for* west *read* east. (Figure and legend added by editor.)]

Morrison, William H.

1884 *Morrison's stranger's guide for Washington City. Illustrated with numerous engravings and map. Revised and brought down to the present time.* Washington, D.C.: William H. Morrison, 56 pp. [See regarding the U.S. Capitol, under "Senate Chamber", p. 17: "In the northeast vestibule of the Ladies' Gallery may be found two of the finest paintings in the building, viz.: 'The Grand Cañon of the Yellowstone' and 'The Grand Cañon of the Colorado,' [*sic*] both the work of the eminent American artist, Thomas Moran." (ENTIRE NOTE) ["The Chasm of the Colorado".]

Morton, Frederick W.

1900 Thomas Moran, painter-etcher. *Brush and Pencil*, 7(1) (October): 1-16.

Mugan, Esther L.

1915 Doing the Zone at San Francisco. *Santa Fe Magazine*, 9(9) (August): 35-40. [Panama Pacific International Exposition. Note p. 36, illustration, "In the wonderful Grand Canyon exhibit at San Francisco." Exhibit designed for the Santa Fe Railway.]

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

2010 Essence of the moment; the watercolor work of Robert Dalegowski. *Northern Arizona's Mountain Living Magazine*, (August): 36-38.

2010 Into the great expanse; artist Steve Bledsoe captures stunning people and landscapes. *Northern Arizona's Mountain Living Magazine*, (November): 32-34.

2011 Visual love letters; Jana Aukon's art captures a passion for the land. *Northern Arizona's Mountain Living Magazine*, (February): 28-30.

2011 Of the sensuous line; Serena Supplee talks art, joy and the great plateau. *Northern Arizona's Mountain Living Magazine*, (November): 18-23.

2014 On the wall; visual love affairs for February's Art Walk. *Flagstaff Live!*, 20(6) (February 6-12): 12. [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates "Havasu" by Kristen Caldon (p. 24).]

2016 On the walls, on the streets; public art becomes a major draw in Flagstaff, with new proejcts, soaring imagery and innovative works. *In:* Summer Visitor Guide 2016. *Visitor Guide* (Arizona Daily Sun, and Northern Arizona's Mountain Living Magazine, Flagstaff), 2016(2) (July 10-August 12): 8-10. [Features Taylor Mahoney mural, "Sound of Flight", which depicts a scene at Grand Canyon.]

Muniz, Vik

2008 Campana brothers. *BOMB* (X Motion Picture and Center for New Art Activities, New York), (102) (Winter):. [Interview with Brazilian sculptors Humberto and Fernando Campana. Includes brief note by Humberto Campana about a Colorado River trip through Grand Canyon, when a boat flip led him the next day to design his "first [sculptured] chair", "made from iron plates cut in a swirling pattern", which he fashioned on returning to Brazil.]

Murphy, Joy Waldron

1988 Bob Barlow. *Southwest Art*, 17 (May): 42-47.

N

Nash, Steven A.

1982 *Dallas Collects American Paintings: Colonial to Early Modern: An exhibition of paintings from private collections in Dallas.* Dallas: Dallas Art Museum. [See p. 80, "*Canyon Mists: Zoroaster Peak, Grand Canyon*, 1914", by Thomas Moran.]

Natachu, Elroy, Jr.

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 77-79. [Includes reproduction of the following painting pertinent to this bibliography: "Tanner, Red Wall Cavern, E:node Bridge, and Vasey's Paradise. Acrylic on canvas 48 × 40 in." (p. 78).]

Nelson, Kimo

2012 Untitled 2. *Boatman's Quarterly Review*, 25(4) (Winter 2012-2013): 13. [Painting; side-canyon scene.]

Nelson, M. Alexandra

1994 Dots of illusion; stare at these images and they become dioramas that reveal 3-D secrets. *Popular Science*, 245(3) (September): 56-59. [See p. 57, autostereogram hosts Grand Canyon with bird in flight and a helicopter.]

Nelson, W. H. de B.

1915 Contemporary exhibitions of modern art. *The International Studio*, 54(216) (February): cv-cxiv. [In reporting on an exhibition at the Corcoran Gallery, Washington, see p. cx: "Mrs. Chauncey J. Blair's *Genius of the Canyon*, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance [*sic*] a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful." (ENTIRE NOTE)] [*NOTE*: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]

1917 The allied artists. *The International Studio*, 61 (June) (244): cxxx-cxxxii. [See p. cxxxi. Regarding the Vanderbilt Gallery, "The place of honour fell to [Arthur J. E.] Powell with a portrayal of the Grand Canyon of the Colorado, which may well be styled monumental. Good composition and good colour values mark it out as a fine rendering of a very difficult subject." (ENTIRE NOTE)] [*NOTE*: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]

Neset, Arne

2001 Plenary lecture. Caverns measureless to man; Thomas Moran and the *Grand Canyon of the Yellowstone*. *In: Trading Cultures—The Biennial Conference of the Nordic Association for American Studies, Copenhagen, August 8-11, 2001*, 21 pp. [See "5. Grand Canyon" [of Arizona], pp. 10-13, which includes Moran's *Chasm of the Colorado*.]

Neuhaus, Eugen

1915 *The galleries of the exposition : a critical review of the paintings, statuary and the graphic arts in the Palace of Fine Arts at the Panama-Pacific International Exposition.* San Francisco: Paul Elder and Co., 96 [98] pp. [See in Gallery 59, p. 53: "Really great pictures of the Yellowstone, the Grand Cañon, and the lofty mountain-tops still remain to be painted." (ENTIRE NOTE)]

1918 *Painters, pictures and the people.* San Francisco: Philopolis Press, 224 pp. [Grand Canyon, see pp. 102-103.]

Nichols, Spencer Baird

1917 "It was true that he had lived in the silent places, beside the Grand Canyon"—*Page 9*. *In:* Bynner, Witter, *Greenstone poems : a sequence.* New York: Frederick A. Stokes Co., *frontispiece*. [Page attribution is in error; should be page 29. Quoted passage is from the poem by Bynner, "The Circus", pp. 25-33. Frontispiece (by Nichols) in color.]

Nisbet, P. A.

2009 P. A. Nisbet; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 26-27.

***Northern Arizona's Mountain Living Magazine*, Staff**

2010 Wild for Widforss. *In:* On the Town [SECTION]. *Northern Arizona's Mountain Living Magazine*, (February): 10. [Exhibition of Gunnar Widforss art at Museum of Northern Arizona.]

2010 Pure mastery. *In:* On the Town [SECTION]. *Northern Arizona's Mountain Living Magazine*, (August): 10. [Ed Mell art exhibition at Museum of Northern Arizona; note of Grand Canyon and Vermilion Cliffs, *in passing*.]

Novak, Barbara

1995 *Nature and culture : American landscape and painting, 1825-1875.* New York and Oxford: Oxford University Press, revised ed., 329 pp. [See pp. 142-144, 147, 148.]

O'Brien, Christopher, AND Bacon, Jake

2006 Working from life again; Kathryn Greenwald and her brushes with landscapes. *Northern Arizona's Mountain Living Magazine*, (September): 52-53.

Osterbrock, Donald E.

1993 *Pauper and prince : Ritchey, Hale, and big American telescopes.* Tucson and London: University of Arizona Press, 359 pp. [Dust jacket reproduces artistic representation of a large observatory planned for Desert View, Grand Canyon (about which see pp. 104, 203, 204, 209, 242).]

Otterson, Kristin

2011 How to look at the Grand Canyon through the opinion of Professor B; (Series); Kristin Otterson '11; pen and ink, watercolor. *The Labyrinth Literary Magazine* (U.S. Naval Academy), 2011: 49. [Pen and ink sketch, and pen and ink with watercolor.]

Owen, John

2014 [Watercolor of humpback chub.] *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 13. [Accompanies an article on the humpback chub by Karin E. Limburg.]

2014 The Great Unconformists live at Blacktail Canyon. *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 45. [Watercolor of instrumental quartet playing at the Great Unconformity in Blacktail Canyon.]

2015 Geologic layers of the Grand Canyon [AND] Scarf? *Boatman's Quarterly Review*, 28(3) (Fall): 6. [Stylized painting of canyon wall, and painting of "Scarf?" reflecting those strata; labeled by names of rock strata.]

2015 Peregrine strike on a goldeneye[,] Grand Canyon. *Boatman's Quarterly Review*, 28(3) (Fall): 48. [Painting.]

P

Paláez, Ana María

2005 *Le toucher du visuel.* [*transl.* The touch of the visual.] Master's thesis, Université du Québec, 73 pp. [In French.] [See Chapter 4, "Le Détachement de la Perspective dans l'Œuvre de David Hockney" (*transl.* Detachment from perspective in the work of David Hockney) (pp. 55-69), which features Hockney's Grand Canyon work.]

Panama-Pacific International Exposition Company

1915 *The red book of views of the Panama-Pacific International Exposition. Official publication.* San Francisco: Robert A. Reid, [unpaginated]. [Cover title: *The red book of views of the Panama-Pacific International Exhposition. San Francisco. 1915.*] [See: "The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [*sic*]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism." (ENTIRE ITEM) Photo depicts outside view of the entrance to the Santa Fe Railway-created exhibit. The building is signed "Grand Canyon of Arizona".]

Parks, Stephen

1990 Grand paintings of the Canyon. *Southwest Profile*, (February): 23-26. [Merrill Mahaffey.]

Parrish, Maxfield

1902 The great Southwest; seven pictures in color by Maxfield Parrish. I. View in the Grand Cañon of the Colorado. II. Pueblo dwellings. III. The desert without water. IV. The desert with water. V. Formal growth in the desert. VI. Water let in on a field of alfalfa. VII. Bill Sachs: A southwestern type. *Century Illustrated Monthly Magazine*, 65(1) (November): [frontispiece section]. [Legend of Grand Canyon illustration: "The Grand Cañon of the Colorado".]

Parshall, DeWitt

1916 Society of Men Who Paint for Far West [*sic*]. *In: Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, p. [1]. [Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Patrick, Darryl

1978 *The iconographic significance of selected western subjects painted by Thomas Moran.* Doctoral dissertation, North Texas State University, 283 pp.

Pattison, James William

1910 Some artists represent, some interpret nature. *Fine Arts Journal*, 23(6) (December): 351-366. [See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, DeWitt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

1913 Some important picture sales. *Fine Arts Journal*, 28(3) (March): 164-166, 168-184. [See pp. 164 (illustration), 183-184, regarding Elliott Daingerfield's canvas, "The Genius of the Canyon" in the collection of Mrs. Chauncey J. Blair, of Chicago; including a verse by the artist.]

Pennell, Joseph

1913 Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

1925 *The adventures of an illustrator mostly in following his authors in America and Europe.* Boston: Little, Brown, and Co., 372 pp. [Author's name given on title-page stylistically as Ioseph Pennell.] [See in Chapter 7, "In and Out of the Philadelphia Studio", dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, "Work in the Years 1912 and 1913", Grand Canon noted *in passing*, and illustration, "Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912".]

Pennsylvania Academy of the Fine Arts

1916 *The Philadelphia Water Color Club, the Pennsylvania Society of Miniature Painters : catalogue of the Fourteenth Annual Philadelphia Water Color Exhibition, and the Fifteenth Annual Exhibition of Miniatures, November 5 to December 10, 1916.* Philadelphia: Pennsylvania Academy of the Fine Arts, [2], 98, xv pp. [See "Plan of the Academy Galleries", p. 7; and under "South Corridor", notices of illustrations by Dodge MacKnight ("Ruins: Grand Canyon (Water Color)." and "A Side Canyon: Grand Canyon (Water Color).") (p. 26), and by Birger Sandzen ("In the Grand Canyon: Arizona (Lithograph).") (p. 26). (Not illustrated.)]

[Perlberg, Fr.]

1895 [Paintings exhibited.] *In: Katalog der Ausstellung des XI. Deutschen Geographentages : geöffnet vom 14. bis 21. April in den Räumen des Künstlervereins zu Bremen. Herausgegeben im Auftrage des Ortsausschusses von der Ausstellungskommission.* (*transl.* Catalog of the exhibition of the XI. German Geographers' Day: open from April 14th to 21st in the premises of the Kunstlerverein in Bremen. Published by the Exhibition Commission on behalf of the Local Committee). Bremen: Verlag des Ortsausschusses. [In German.] [See pp. 95-96: "50 Aquarelle aus Nordamerika, gemalt und ausgestellt von Fr. Perlberg, Kunstmaler in München. Die einzelnen Bilder sind käuflich; Preislisten sind von dem in der Nähe befindlichen Aufseher zu erhalten." Paintings are itemized by title and include Colorado River scenes apparently reproduced from the publications of J. W. Powell and possibly C. E. Dutton.]

Peter and Donna Thomas [firm]

2007 *The Grand Canyon.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 3 × 2¼ inches. Accordion-fold production of ten panels, affixed to boards, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas.

"50 copies for Donna's 50th birthday" (recto of accordion-fold leaf). *WorldCat notes from a bookseller's description, which helps identify this production*: "Brown paper covered boards varnished to look like wood with paper label on front board."; "The paper is 'duplex', or two sided: the sheet is off white, shaded with umber pigment, and the back has a layer of darker paper pulp with petroglyph-like imagery onlayed over the surface. It was printed with a red brown rainbow roll, so the ink is subtly shaded from the top of the page to the bottom, an attempt to visually allude to the colors of the Grand Canyon. Both the front and the back of the accordion page are printed with imagery that depicts the elevations of the Grand Canyon. This image is a duplication from one of the original technical drawing[s] from Powell's book."] [*Additional remarks by E.E.S.*: Front board with paste-down illustration repeating a detail from the accordion-fold illustrations, on which is affixed in turn a paste-down title, "THE GRAND CANYON". The "petroglyph-like imagery" of the rear board comprises a few block letters, largely undecipherable. The graphical reproduction of the recto and verso of the accordion fold are details, greatly enlarged, from the Grand Canyon panoramas [by William Henry Holmes]. Quotation on recto of accordion fold: "The wonders of The Grand Canyon cannot be adequately represented in symbols of speech, [row of graphical symbols here].... John Wesley Powell - Exploring The Colorado: 1875" (ellipsis thus). The verso illustration, labeled with numerals, is identified here as a detail from the "Panorama from Point Sublime—Looking West" a William Henry Holmes illustration (first published in Dutton, 1882) that appears in Powell (1895, *Canyons of the Colorado*).]

2010 *The Southwest.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 2¼ × 1¾ inches. Accordion-fold production 16 panels; 50 copies. *Description from the Peter and Donna Thomas website*: "This book is a series of watercolor paintings of landscapes that Donna painted in National Parks we passed through in the Southwest during our wandering book artist's gypsy wagon trip in April and May of 2010. The watercolor illustrations have been color copied on Peter's handmade paper. Pictographs, patterns after Navajo rock paintings, have been stenciled on the first and last pages using pigments gathered from the base of ? rock in Sedona, AZ. The panels used to bind the book are covered with Peter's paper made form cotton rag mixed with Yucca fiber gathered in the high desert near the California Arizona border." (Question mark thus.)]

2013 *The Grand Canyon.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book. Accordion-fold production of 18 panels, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas, overprinted on elevational depiction from Powell. *WorldCat entry for 2013 production further indicates*: "Contains nine watercolor landscape paintings painted on-site in the Grand Canyon in 2007 by Donna Thomas. Watercolor illustrations are tipped in with decorative handmade corners, which have been hand-stitched to pages. Includes a section of pages cut out resembling a view of the river and the different rock layers of the canyon. Bound with exposed coptic binding on wooden boards. Paper leaves irregular on fore-edge. Issued in beige cloth covered clamshell box (21 cm) with ribbon ties and paper title label on lid. Handmade paper and wooden boards by Peter Thomas. Paper cutting, stitching and clamshell box by Donna Thomas."]

Petersen, Alan

2012 2012 activities. *The Gunnar Widforss Catalogue Raisonné Project*, [1] (January): [1]. [Asks assistance in locating the original of a painting of the mouth of Bright Angel Creek.]

2012 An interesting find. *The Gunnar Widforss Catalogue Raisonné Project*, [1] (January): [2]. [Hand-colored photographic print of the Watchtower at Desert View, as viewed from below and to its east.]

2013 An unexpected find. *The Gunnar Widforss Catalogue Raisonné Project*, [2] (January): [3]. [Union Pacific postcard depicting Gunnar Widforss and Thomas McKee family at Bright Angel Point. Postcard view was produced from a McKee family photo.]

2013 Gunnar Widforss: The artist and the myths. *In:* Quartaroli, Richard D. (compiler, ed.), *A rendezvous of Grand Canyon historians : ideas, arguments, and first-person accounts : proceedings of the Third Grand Canyon History Symposium, January 2012.* Flagstaff, Arizona: Grand Canyon Historical Society, pp. 245-250.

2014 Other treasures. *The Gunnar Widforss Catalogue Raisonné Project*, [3] (April): [3]. [Selection from Gunnar Widforss's personal scrapbook, a black-and-white photograph annotated, "my first picture of Grand Canyon. Watercolor 14 x 18—1923 [*sic*]." Legend indicates this was in "July 1924 [*sic*] from a location on the North Rim that was later named for him."]

2014 Other news. *The Gunnar Widforss Catalogue Raisonné Project*, [3] (April): [4]. [Includes color reproduction: "*Grand Canyon*, 1924, watercolor on paper, 7 1/4 x 10 inches (18.4 x 25.4 cm). Courtesy private collector. A painting from Gunnar's second season at Grand Canyon, formerly in the collection of Ansell Hall."]

2015 [Introduction.] *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [1]. [Relatives of Gunnar Widforss visit Museum of Northern Arizona and Grand Canyon, including Widforss grave.]

2015 Adventures with Gunnar in Switzerland. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [1]-[3].

2015 A big surprise on eBay! *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [3]-[4]. [Gunnar Widforss' first Grand Canyon painting, "North Rim View" (1923) purchased by friends in Flagstaff.]

2015 Gunnar Widforss visits Grand Canyon. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [4]. [Gunnar Widforss of Åkersberga, grandson of Gunnar's oldest brother, Pelle, and brother of Eva Wendlandt.] [Includes photos of the younger Widforss at Point Sublime and with Bruce Aiken in Flagstaff.]

2015 Gunnar Widforss and the Sands family. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [4]. [Includes note of North Rim and Wylie Way Camp.]

2016 Gunnar's love for trees. *The Gunnar Widforss Catalogue Raisonné Project*, [5] (October): [1]-[2]. [Includes watercolor, "Grand Canyon Rim" (no date indicated), and Gunnar's brief remarks on Grand Canyon Lodge and Wylie Camp.]

2018 Big news worth waiting for—publishing the catalogue. [and] You can help publish the Gunnar Widforss Catalogue Raisonné. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [1].

2018 The Gunnar Widforss Institute at the Museum of Northern Arizona. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [1]-[2].

2018 Summer research trip, 2017. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [2]-[4]. [West Coast U.S.]

2018 Summer 2018—a visit to Sveadahl. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [4]. [Sveadahl, California.]

2018 The Gunnar Widforss Catalogue Raisonné Project. *In:* Sjöberg, Fredrik, and Petersen, Alan, *Gunnar Widforss : Akvarellmålaren.* Rimforsa, Sweden: Almlöfs Förlag, pp. 53-61. [Item in English.]

2020 Release of the Catalogue Raisonné. *The Gunnar Widforss Catalogue Raisonné Project*, [7]: [1]. [Available online at https://www.gunnarwidforss.org/.]

2020 Grand Canyon centennial. *The Gunnar Widforss Catalogue Raisonné Project*, [7]: [3]-[4].

2021 "Painter of the National Parks," 1925-1927. *The Gunnar Widforss Catalogue Raisonné Project*, [8]: [1]-[4] (entire issue). [An excerpt from a chapter in a "forthcoming monograph on Gunnar Widforss."]

2022 Exciting new catalogue entries! *The Gunnar Widforss Catalogue Raisonné Project*, [9]: [1]. [Includes note and illustration of one painting made "near the Colorado River and Phantom Ranch".]

Pevny, Bogdan [Певний, Богдан]

1993 Вітаїзм Михайла Мороза [Vitayizm Mykhayla Moroza] [*transl.* The vitaism of Mikhail Moroz]. *Сучасність* / *Sučasnist* (Республіканської асоціації українознавців, Київ, Україна [Respublikans'koyi asotsiatsiyi ukrayinoznavtsiv, Kyyiv, Ukrayina] [Republican Association of Ukrainian Studies, Kyiv, Ukraine], and South Orange, New Jersey, USA), (May 5): 130-141. [In Ukrainian.] [See p. 139, mention, *in passing*, of Moroza's travel in Colorado and Arizona in 1965. See p. 136, color reproduction, "'Ґренд каньйон', 1965, полотно, олія, 30" x 25"" [*transl.* "Grand Canyon", 1965, canvas, oil, 30"× 25"]. No text mention of this painting.]

Pfeifer, Netta

1989 John Cogan; Cogan's landscapes will transport you . . . to the heart of Arizona in the Grand Canyon and to its soul in Sedona. *Southwest Art*, 19(5): 124-128. [Ellipsis is part of title.]

Phillips, Dick

1997 Curt Walters. *Art Revue Magazine*, 7(3) (Spring): cover, 18-19.

Phillips, William S.

2009 William S. Phillips; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 28-29.

Ponder, James

2011 Art unveiling at LLUMC East Campus reveals a lot about art and life. *Today* (Loma Linda University, Loma Linda, California), 24(8) (June 24): 12, 11 [pagination sequence thus]. [Loma Linda University Medical Center. Art exhibition includes work of 84-year-old Rhona Brandstater Hodgen, who is pictured with her triptych of Grand Canyon in the lobby of the Tom and Vi Zapara Rehabilitation Pavilion.]

Potrebic, Nemanja; Pavlovic, Tijana; and associates [Потребић, Немања; Павловић, Тијана; и сарадници]

2020 "Планета се облачи слојевито" : приручник за васпитаче и учитеље : приручник за интегративно и искуствено учење о свету и човеку ["Planeta se oblači slojevito" : priručnik za vaspitače i učitelje : priručnik za integrativno i iskustveno učenje o svetu i čoveku] [*transl.* "The planet is dressed in layers": A handbook for educators and teachers : a handbook for integrative and experiential learning about the world and man]. Београд [Beograd] [Belgrade]: Повратак Природи / Povratak Prirodi [Return to Nature], 153 pp. ("Издавање Приручника спонзорисано је од стране Министарства просвете, науке и технолошког развоја" [Izdavanje Priručnika sponzorisano je od strane Ministarstva prosvete, nauke i tehnološkog razvoja] [The publication of the Handbook is sponsored by the Ministry of Education, Science and Technological Development].) [In Serbian; publisher noted in both Serbian and Roman orthography.] [See under "План Радионица за Период од 25. 2. до 15.3. Планински Зонобиом" [Plan Radionica za Period od 25. 2. do 15.3. Planinski Zonobiom] [Workshop Plan for the Period from 25 February to 15 March.

Mountain Zone Biome], section „Арт и мултимедија“ [„Art i multimedija“] [“Art and Multimedia”] **:** “Упознајмо уметност: Фредерик Едвин Черч - слика „Срце Анда“, Велики Кањон Колорада—Дејвид Хокни ...” (p. 128 [ellipsis is part of quote]) [Upoznajmo umetnost: Frederik Edvin Čerč - slika „Srce Anda“, Veliki Kaćon Kolorada- Dejvid Hokni ...] [Let’s get to know art: Frederick Edwin Church—painting “Heart of the Andes”, Colorado Grand Canyon—David Hockney ...] (ENTIRE NOTE).]

Powell, Bob

2004 [Colorado River in Grand Canyon.] *Draft Environmental Impact Statement, Colorado River Management Plan, Grand Canyon National Park.* U.S. National Park Service, Grand Canyon National Park, 3 volumes. [Painting; cover artwork for volumes.]

[Powell, C. Don]

NO DATE (DESIGNER) *Grand Canyon National Park : a free government service : U.S. Department of the Interior : National Park Service.* [No place]: [U.S. Works Progress Administration], poster (14 × 19 inches). [*Ca.* 1938.] [*NOTE*: Work Projects Administration renamed Works Progress Administration in 1939.]

Powell, Edith Williams

1921 George Elmer Burr; an etcher of the desert. *The Print Connoisseur*, (June): 311-321. [See p. 312, note of “a vigorous view in the Grand Canyon” from “a *Desert Set*” by Burr (not illustrated).]

Powell, John Wesley [See Figs. 1I–1L, 2A in the present volume.]

1875 The cañons of the Colorado. *Scribner’s Monthly*, 9(3) (January): 293-310, (4) (February): 394-409, (5) (March): 523-537.

1875 *Exploration of the Colorado River of the West and its tributaries. Explored in 1869, 1870, 1871, and 1872, under the direction of the Secretary of the Smithsonian Institution.* Washington, D.C.: U.S. Government Printing Office, 291 pp., map and river profile on two sheets laid in. [*U.S. 43rd Congress, 1st Session, House Miscellaneous Document 300*, Serial 1622.]

1895 *Canyons of the Colorado.* Meadville, Pennsylvania: Flood and Vincent, The Chatauqua-Century Press, 400 pp. [100 copies only?] [*NOTE*: A full-page display advertisement by the publisher, seen in *The Chautauquan*, 24(6) (March 1897): 772, specifies two binding states: “Notwithstanding the enormous cost entailed in producing this volume, it is offered at the following low prices : 1—In Extra Fine Cloth Binding, with ornamental cover design stamped in gold and color, printed on fine plate paper, gilt top, per copy—$10.00; 2—In Half Morocco Binding, stamped in gold, printed on fine plate paper, gilt top, per copy—$12.00”. Inasmuch as this edition did not sell well, the full-page advertisement two years after publication was obviously an attempt to move limited stock.]

2007 科罗拉多河探险记 [Ke luo la duo he tan xian ji]. The Exploration of the Colorado River and its Canyons. (雷立美 [Lei Limei], translator.) 广州 [Guangzhou]: 花城出版社 [Hua cheng chu ban she] [Guangzhou, China: Huacheng Publishing House], 380 pp. + [2] pp. advertisements. (三尺书架·第一辑 [San chi shu jia di yi ji] [Three-Foot Bookshelf, Series 1].) [In Chinese, with bilingual title.] [Although the title’s translation suggests it is the same as that of Powell’s original report (*Exploration of the Colorado River . . .* , 1875), this is an abridgment from the 1895 ed., *Canyons of the Colorado*, including illustrations.] [*NOTE*: Although Powell’s monographs have been reprinted through the 20th and now the 21st centuries, this ed. is cited here for its cover illustration, which imaginatively portrays the expedition in birch bark canoes and some of the men in fur hats, looking much like trappers.] [Author’s name in Chinese orthography: 约翰 韦斯利 鲍威尔 (Yuēhàn Wéi sī lì Bàowēi’ěr).]

Powell, Larry

1982 [Illustrations.] *In:* Thorum, Reho R. (ed.), *Canyon voices : a selection of poetry about the Grand Canyon.* Fredonia, Arizona: Reho R. Thorum. [Artwork illustrations throughout volume.]

The Print Club of Philadelphia

1926 *Memorial exhibition of the works of the late Joseph Pennell held under the auspices of the Philadelphia Print Club and the Pennsylvania Museum, in Memorial Hall, Fairmount Park, Philadelphia, from October 1st to October 31st, 1926.* Philadelphia: The Print Club of Philadelphia, 59, [36] pp. (Printed and copyright by J. B. Lippincott Company.) [Cover title: *Catalogue of the Pennell Memorial Exhibition 1926*. Half-title: *Catalogue of Etchings, Lithographs, Water Colors, Drawings and Books*.] [See p. 36, "Grand Canyon 1912", which lists: "The Black Gulf", "Bright Angel Trail", "The Walled City", The Façade of the Cathedral", "The Temple", "The Cathedral Door", "Sunset in the Canyon", and "Mist in the Canyon". Although selected items are illustrated in the unenumerated pages of the volume, none of them show the Grand Canyon items.]

Pucker Gallery

2007 *Threads of Light: Cloth paintings by Ali.* Boston: Pucker Gallery, 20 pp. [including wraps]. [Exhibition catalogue. Includes Grand Canyon. Grand Canyon paintings illustrated: "Grand Canyon VIII" (p. 1 [cover]), "Grand Canyon IX" (p. 3) [Deer Creek Falls], [?] "Nicky Juggling" (p. 4), "Grand Canyon III" (p. 7) [Deer Creek Falls], "Grand Canyon I" and "Grand Canyon II" (p. 8), "Grand Canyon IV" (p. 9), "Grand Canyon X" (p. 11) [Deer Creek Falls], "Grand Canyon VII" (p. 13), "Grand Canon VI" (p. 15), "Grand Canyon V" (p. 17), "Red Wall Canyon" (p. 20 [back cover]) [Redwall Cavern].] [Artwork by Ali Clift; surname not noted in catalogue.]

Purcell, Roy E.

1976 On the Banks of the Mother River. *In:* Paher, Stanley W., *Colorado River ghost towns.* Las Vegas: Nevada Publications (hardbound ed.), pp. [64]-[80]. [Artwork and running verse, which includes Grand Canyon.]

1976 On the Banks of the Mother River. *In:* Paher, Stanley W., *Colorado River ghost towns.* Las Vegas: Nevada Publications (paperbound ed.), [16] pp. between pp. 24/25. [Artwork and running verse, which includes Grand Canyon.]

Q., P.

1976 グランドキャニオンの切手　地質ニュース [Gurandokyanion no kitte]. [*transl.* Grand Canyon on stamps.] 地質ニュース [*Geology News*] (Geological Survey of Japan), 51(9) (265) (September): 57. [In Japanese.]

Quetawki, Mallery

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 56-58. [Includes reproduction of the following painting pertinent to this bibliography: "Grand Canyon, 2008. Acrylic on canvas, 34 × 44 in." (p. 56).]

Quimby, Harriet

1912 Painting the cliff dwellings of the Bad Lands. *Leslie's*, 115(2966) (July 11): 30-31, 39, 42. [About artist F. Melville Du Mond and paintings of the Four Corners region. Grand Canyon noted, *in passing* (p. 30). See also reproduction of painting (p. 31), "The Petrified Forest of the Grand Canyon" (*sic*), clearly not pertinent.]

R

Radebaugh, Ray

1992 Building a waterfall. *American Rock Garden Society, Bulletin*, 50(1) (Winter): 21-40. [See pp. 37-38, three color photos by Loraine Yeatts: "*Mimulus cardinalis*, Deer Creek Falls, Grand Canyon National Park, Arizona", and "Waterfall on Deer Creek, with *Adiantum capillaris-veneris*".] [Interpretive sculpture for rock gardens, employing living plants.]

Raivio, Päivi, AND Tate, Justin Tyler

2013 Kaip padaryti turistinę nuotrauką? / How to take a tourist photo. *In:* Martini, Federica, and Michelkevičius, Vytautas (kuratoriai/curators), Interformato simpoziumas; apie kritinį turizmą, vietiškumą ir postromantinį būvį; VDA Nidos meno kolonija, 2013 m. gegužės 16-19 d. / Interformat symposium; On Critical Tourism, Site-Specificity and Post-Romantic Condition; Nida Art Colony, May 16-19, 2013 [SECTION]. *Nidos Meno Kolonija, Žurnalas / Nida Art Colony Log* (Vilniaus dailės akademija, Nidos Meno Kolonija / Vilnius Academy of Arts, Nida Art Colony), 2013(1)(5) (January/September): 174-179. [In parallel Lithuanian and English texts, with bilingual titles.] [See p. 176: "„Aš pats." Didysis Kanjonas, Arizona, JAV" / "'Selfie'—Grand Canyon, Arizona, USA" (a drawing).]

Rand, Edward A.

1881 *All aboard for sunrise lands. A trip through California across the Pacific to Japan, China and Australia.* Boston: D. Lothrop and Co., 384 pp. [See p. [10] and Chapter 2, "Western Freaks", pp. 23-41, which through a fictional narrator, "Uncle Nat", and free use of illustrations from John Wesley Powell, describes to "Rick" and "Ralph" the Colorado River and its canyon lands.]

Rand, Harry

2001 Canyon views; Merrill Mahaffey paints the southwestern landscape. *Southwest Art*, (February): 136-138, 162. [See also editor's introduction to this issue, by Margaret L. Brown.]

Ranney, Helen

2011 A Grand Celebration of Art; now on the North Rim, too! *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 1, 2, 3. [Includes schedule of events for Grand Celebration of Art 2011, p. 3.]

Rao, Zongxi, AND Deng, Weixlong [饶宗颐; 邓伟雄]

2011 [Rao, AUTHOR; Deng, COMPILER] 大峡谷写生；北美洲美国 [*Daxiagu xie sheng : bei mei zhou meiguo*] [*transl.* Grand Canyon painting; North America]. Shenzhen Shi: 海天出版社 [Hai tian chu ban she] [Ha tian Publishing House], 13 pp. (饶宗颐书画册页丛刊 [Ráo zōngyí shūhuà cèyè cóngkā] [Rao Zongxi's calligraphy and painting album series]; 选堂游展写生丛刊, 饶宗颐 [xuǎn táng yóu jī xiěshēng cóngkān, ráozōngyí] [Rao Zongxi selected exhibition tour].) [In Chinese.]

Rappaport, Susanne

2010 The Curator's Notebook [COLUMN]. *Bley House News* (Dorset Historical Society, Dorset, Vermont), (Spring): [2]. [Includes notes on a forthcoming exhibit of the artwork of Dean Fausett, the society having "just acquired five large sepia drawings . . . of the well-known Powell expedition into the Grand Canyon in 1869." Illustrates one drawing, "The party of three who separated find an Indian encampment", which portrays Dunn and the Howland brothers climbing a cliff, atop which is a party of Indians.]

Ratcliffe, Graham

2023 A recently discovered, hitherto unknown painting. The first ever painting of Grand Canyon's Inner Gorge. *The Ol' Pioneer* (Grand Canyon Historical Society), 34(1) (Winter): 3-10. [Painting in oil by "G.S.B." (originally misread), 1882, ascertained to have been Sumner H. Bodfish; the same scene as which appears (with no apparent credit) as "Figure 1.—Grand Cañon of the Colorado" in John Wesley Powell's 1875 *Exploration of the Colorado River of the West and its Tributaries*. The artwork appears to have been the model for the Powell illustration, not copied from the illustration. Article includes much about Bodfish's work with the Powell Survey.]

Rechel, Diane

2003 Down the river; Bledsoe drawings nab nature. *Flagstaff Live!*, 9(22) (May 29-June 4): 11. [Steve Bledsoe.]

2003 Art that will grow on you; Waring's colorful nature work. *Flagstaff Live!*, (June 10-16): 10. [Gwendolyn Waring.]

Reed, Casey

2017 A searing future. Late in its life, the Sun will swell to such a size that it might swallow the Earth. Long before that, it will have incinerated our planet. *In:* Tyson, Peter, Written in the star. The future of our solar system largely hangs on how the Sun ages. Regardless of the outcome, it doesn't look good for Earth. *Sky and Telescope*, 134(4) (October): 22-23. [Tyson article, cover, pp. 2, 22-29.] [Reed illustration depicts a red supergiant Sun setting over the Grand Canyon, although Grand Canyon is not identified in the illustration legend (and which surely would have been completed eroded away by this time).]

Reid, Betty

2002 Tyree Honga. *In:* Fantastic Four. Through their devotion to artmaking and, in some cases, the courage to overcome seemingly impossible obstacles, these four exceptional artists have given the world the tremendous gifts of their artistic vision and their cultural pride [FEATURE]. *American Indian* (Smithsonian Institution, National Museum of the American Indian), 3(4) (Fall/Winter): 23. [About artist Tyree Honga, a Hualapai paralyzed from the neck down since 1990. Describes the method by which he creates, and takes note of pieces done of places on the Hualapai Reservation and Grand Canyon, from "his mind's eye". Also quoted: "'Did you know, in my teens I jogged down Havasupai Canyon during the annual Peach Festival with a beaded crown for the tribal queen?' Honga says. 'I had a deadline—I made it before they chose the queen.'"]

Reynolds, Erin

2023 Erin Reynolds: Choreographer, dancer, lecturer, educator; Artist in Residence, September-November 2021. *In:* Artist and Astronomer in Residence Updates [SECTION]. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 28. [Interview format.]

Richman, Irwin

2010 Lloyd Mifflin; artist of the Susquehanna. *Pennsylvania Heritage*, 36(4) (Fall): 16-25. [See p. 19, note of, and reproduction of, Mifflin's painting "Grand Canyon of Arizona" (1913, apparently not from a visit to the canyon).] [See also Paul A. W. Wallace (1965).]

Richter, E.

1907 Annin, P., amerikan. Holzstecher. [*transl.* Annin, P., American. Wood engraver.] *In:* Thieme, Ulrich, and Becker, Felix (eds.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Erster Band, Aa-Antonio de Miraguel.* [*transl.* General encyclopedia of visual artists from antiquity to the present. Volume 1, Aa-Antonio to Miraguel.] Leipzig: Wilhelm Engelmann, p. 533. [In German.] [Brief notice of Annin, specifically citing his engraving in wood of the illustration by Thomas Moran, "The walls of the Grand Cañon", as illustrated in the volume by W. J. Linton (1882).]

Riesenberg, Mindy

2018 (ED.) *Grand Canyon Celebration of Art 2018 : celebrating 10 years.* (Barbara Glynn Denney, designer.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [10th annual Grand Canyon Celebration of Art.] [For earlier years see under Todd Berger and under Grand Canyon Association.]

2019 (ED.) *Grand Canyon Celebration of Art 2019 : celebrating Grand Canyon National Park's centennial.* (Barbara Glynn Denney, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 56 pp.

2020 (ED.) *COA : Grand Canyon Celebration of Art : 2020.* (David Jenney, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 56 pp.

2022 (ED.) *COA : Grand Canyon Celebration of Art : 2022.* (Sammy Schwarcz, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 60 pp.

Rinaldi, Fabrizio

2018 (ED.) *I colori di Gunnar Widforss : a cura di Fabrizio Rinaldi.* [*transl.* The colors of Gunnar Widforss : edited by Fabrizio Rinaldi.] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [In Italian.] ["Questo non è il catalogo di una mostra perché non c'è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani." (p. 3) (*transl.* This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—on an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.)]

Rindge, Debora

1999 Science and art meet in the parlor; the role of popular magazine illustration in the pictorial record of the "Great Surveys". *In:* Carter, Edward C., II (ed.), Surveying the record; North American scientific exploration to 1930. *American Philosophical Society, Memoirs*, 231: 173-193.

Ritchey, George Willis

1929 *L'évolution de l'astrophotographie et les grands télescopes de l'avenir. The development of astro-photography and the great telescopes of the future.* [No place]: Publié sous les auspices de la Société Astronomique de France, 64 pp. [In French and English texts.] [See plate 34 (an artistic rendering) and explanation, regarding a "Super-Telescope" designed for a site at Desert View.]

1930 La grande aventure. [*transl.* The grand adventure.] *L'Illustration* (Paris), (4538) (February 22): 255-259. [In French.] [Including the proposed Desert View observatory.]

1993 Telescope visionary George Ritchey published this sketch in 1929, showing the building for an 8-meter (315-inch) telescope perched on the rim of the Grand Canyon. *In:* Books and Beyond [SECTION; Stuart J. Goldman, ed.]. *Sky and Telescope*, 86(3) (September): 54.

Roberts, George E.

1863 The great cañons of the Colorado River. *The Intellectual Observer* (London), 4(5) (December): frontispeice, 309-316. [The colored-plate frontispiece, "Face of Big Canon, on the Colorado River", signed "G.E.R.", is an awkward and peculiarly colored reproduction, not credited, of the lithograph, "Big Cañon", by J. J. Young, from a sketch by F. W. von Egloffstein, *in* Joseph C. Ives, *Report Upon the Colorado River of the West, Explored in 1857 and 1858....* (U.S. Government Printing Office, Washington, 1861), Part I (General Report), Plate IX.]

Robinson, Duncan

2008 *Painting at the edge of the world : the watercolours of Tony Foster.* (Foreword by Robert F. Kennedy, Jr.) Seattle: University of Washington Press, and London: Royal Institution of Cornwall (distributed by Combined Academic, Chesham), 324 pp.

Rodríguez Serrano, Carmen

2018 La fascinación por el paisaje: una vista del Gran Cañón del pintor José Arpa Perea. The fascination for the landscape: a view of the Grand Canyon by the painter José Arpa Perea. *Laboratorio de Arte* (Universidad de Sevilla, Departamento de Historia del Arte), 30: 551-556. [In Spanish, with bilingual title and abstract.]

Rogers, Katrina

1999 Grand Canyon Trust landscape artists' Colorado River trip. *Colorado Plateau Advocate*, (Winter): 24.

Rollins, W. E.

1907 [Drawing of Grand Canyon.] *In:* Conrard, Harrison, *Quivera.* (Illustrated with original drawings by Charles C. Svendsen and W. E. Rollins.) Boston: Richard G. Badger, The Gorham Press, facing p. 22.

Roof, Katharine Metcalf

1917 *The life and art of William Merritt Chase.* New York: Charles Scribner's Sons, 352 pp. [See pp. 250-251.]

1975 *The life and art of William Merritt Chase.* New York: Hacker Art Books, 352 pp. [Facsimile reprint of Roof (1917); author's given name misspelled "Katherine".]

Rose, Clair Anna

2011 It's the arts. *The Noise*, (121) (June): 17-21.

2011 Go chase your own Light 8! Riding the rapids with a boatload of artists . . . *The Noise*, (121) (June): 44-45. [Ellipsis is part of title.]

2013 It's the arts. *The Noise*, (March): 13-17, 20. [See "Starry Night with Salamander" by Scott Kraynak, with note (p. 13) that Kraynak has been a Grand Canyon park ranger for six years.]

Rosenberg, Karen

2012 Rendering Chinese landscapes with hints of the West. "Revolutionary Ink": Wu Guanzhong paintings at Asia Society. *The New York Times*, (July 20): C21. [Includes note, *in passing*, of a "nontraditional subject like the Grand Canyon".]

Rowan, Steven

2012 *The baron in the Grand Canyon : Friedrich Wilhelm von Egloffstein in the West.* Columbia (Missouri) and London: University of Missouri Press, 208 pp.

Royal Academy of Arts

1905 *The Exhibition of the Royal Academy of Arts, MDCCCCV : the one hundred and thirty-seventh.* London: William Clowes and Sons, Ltd., 80 pp. ["The Grand Cañon of the Colorado River, Arizona", Thomas Moran, p. 10; also notes Moran's contact address in London, p. 73.]

Ruffner, Budge

1982 Curt Walters: The immortal dignity of massive stone. *Southwest Art*, 11(11): 98-105.

S

Saitoh, Masao [斉藤公男]

2003 空間 構造 物語：ストラクチュラル・デザインのゆくえ [kūkan kōzō monogatari : sutorakuchuraru dezain no yukue]. *Story of space and structure—structural design's future.* Tokyo: 彰国社 [Shoukokusha Publishing Co. Ltd.], 271 pp. [In Japanese, with bilingual title.] [Grand Canyon, see p. 7; illustrated with a pencil and pastel (?) sketch with label, "Grand Canyon".]

Salgari, Emilio

[1919?] *La sovrana del campo d'oro.* [*transl.* 'The queen of the gold camp']. (Illustrations by A. Della Valle.) Milano: Antonio Vallardi. [The title is an adventure novel, which includes the Grand Canyon.] **[See Fig. 2J-1 in the present volume.]**

Sandzen, Birger

1915 The Southwest as a sketching ground. *Fine Arts Journal*, 33(3) (August): 332-344, 346-352. [Notes of Grand Canyon, *in passing*, pp. 339, 341, 349; and illustration of Elliott Daingerfield's "Genius of the Canyon", p. 338 (noted in text, p. 350).]

Sanfilippo, Margaret

1990 [Illustrations.] *In:* Foster, Lyne, *Exploring the Grand Canyon : adventures of yesterday and today.* Grand Canyon Natural History Association, 150 pp. [A young-reader title.]

Santa Fe Railway

NO DATE *An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection.* [No imprint], 26 pp., 30 sepia tone prints. [Venue undetermined.]

1901 *The Grand Canyon of Arizona : over a mile deep, thirteen miles wide, two hundred and seventeen miles long : Electric Diorama Gallery west end of Agriculture Building : Pan-American Exposition : exhibited by the Santa Fe.* [Chicago]: Santa Fe, fold-out brochure. (7-24-01.)

[Santa Fe Railway]

1913 An American School of Painting. *The Fra* (The Roycrofters, East Aurora, New York), 11(3) (June) (Travel Number): xvii. [An essay about art and artists in the Grand Canyon, written in the first person without by-line, but in context an advertisement placed by the Santa Fe Railway, which solicits requests for the book obtained gratis, *Titan of Chasms*; essay printed in the Roman-numeral advertising section of this magazine.]

[1915] *Grand Canyon of Arizona replica : Panama-Pacific International Exposition, San Francisco.* [No imprint], [20] pp. [10-panel folded brochure]. [Includes a section on "How to Reach the Grand Canyon".] [*NOTE*: This brochure is also reproduced in reduced size in Sarah J. Moore, *Empire on display : San Francisco's Panama-Pacific International Exposition of 1915* (University of Oklahoma Press, Norman) pp. 164-165.]

Sartorius, Tara Cady

2010 Park it! *Arts and Activities*, 148(1) (September): 38-40. [Artists in national parks; features Thomas Moran.]

Saunders, Sallie

1933 Indian Watchtower at Grand Canyon is dedicated by Hopi Indians. *Santa Fe Magazine*, (July): 27. [The Watchtower, Desert View, Grand Canyon; with interior artwork by Fred Kabotie (Hopi).]

1994 The Indian Watchtower. *O' Pioneer* (Grand Canyon Pioneers Society), 5(7): 4-5. [The Watchtower, Desert View, Grand Canyon.] [Adapted from a story originally in the *Santa Fe Magazine* (Saunders, 1933).]

Scardamalia, Paula Chaffee

2001 If canyon walls could talk. *Crafts Report*, 27 (September): 30-32. [Jewelry.]

Schick, Jeanne

1993 The chairs at the Watchtower at Desert View. *Grand Canyon Pioneers Society, Newsletter*, 4(2): 2. [Author's name misspelled "Shick".] [Hand-crafted chairs made by the author's father, Ed Cummings, who "made some furniture for Hermits Rest, Phantom Ranch, Bright Angel Lodge and the Watchtower", working with architect Mary Jane Colter. He also assisted in crafting the geologically themed fireplace in Bright Angel Lodge.]

Schlie, Kasper

2015 Fanget i Grand Canyon. I 1869 stævner ti mand op ad Coloradofloden for at udforske den sidste hvide plet på USA's landkort. Ingen af mændene har før prøvet at besejle en flod, og de har valgt de værst mulige både. [*transl.* Caught in the Grand Canyon. In 1869, ten men set off on the Colorado River to explore the last white spot on the US map. None of the men have tried running a river before, and they have chosen the worst possible boats.] *Historie* (København), 2015(7): 34-

41. [In Danish.] [Author's given name misspelled "Kapser".] [*NOTE*: The spread-page artwork on pp. 34-35 is credited to "Gregory Manchess & Getty Images". The artwork depicting Powell and his men riding rapids is the same as on the cover of the young-reader title by Stuart Waldman, *The last river : John Wesley Powell and the Colorado River exploring expedition* (Mikaya Press, New York, 2005).]

Schroeder, Susan E.

2010 From the Executive Director: In an artistic place. *Canyon Views* (Grand Canyon Association), 16(3) (Fall): 2.

Schruers, Fred, AND Chavkin, Dan

1998 Artist in residence; from his perch in the Hollywood Hills, David Hockney holds forth on his adopted home, stuccoed minimalls and painting the Grand Canyon. *LA Magazine* (Los Angeles), 43(10) (October): 108-115, 173.

Schwarz, Ted

1982 The Santa Fe and Southwest artists. *American West*, (September/October): 32-41.

Schwendener, Martha

2013 Breaking with tradition, over and over. *The New York Times*, (February 23): L19. [Review of "Mirrored Images: Realism in the 19th and 20th Centuries" exhibition at Heckscher Museum of Art in Huntington, New York. Includes brief note of "Grand Canyon of the Colorado River" (1911) by Thomas Moran.]

Seely, Beth, AND Price, L. Greer

2000 *A Century of Grand Canyon Art : selected works from 1900 to 2000 : exhibit catalog.* (Pam Frazier and Faith Marcovecchio, eds.) Grand Canyon: Grand Canyon Association, 32 pp.

Segerblom, Gene

1965 An amazing river adventure; down the Colorado to Lake Mead. (Paintings by Cliff Segerblom.) *Nevada Highways and Parks*, 25(2) (Summer): 28-35. [Trip through Grand Canyon in sportyaks.]

Seowtewa, Ken

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 66-69. [Includes reproduction of the following painting pertinent to this bibliography: "Supai Man, 2010. Oil on canvas, 36 × 46 in." (p. 68).]

Seymour, Tryntje

2007 Downstream from camp at Red Slide. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 12. [Drawing.]

2007 Pool at Havasu. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 25. [Drawing.]

2007 View from Redwall Cavern. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 44. [Drawing.]

Sharma, Sita Ram

1998 *Media and world education. Volume-II, Media and learning.* New Delhi: Sarup and Sons, 314 pp. [See pp. 227-228, geological diagrams of the development of Grand Canyon mentioned in the context of computer-generated drawings of canyon profiles as substitutions for landscapes.]

2000 Visual media. *In:* Hota, A. K. (ed.), *Encyclopaedia of new media and educational planning. Volume—5 (T-Z).* New Delhi: Sarup and Sons. [See p. 1418, geological diagrams of the development of Grand Canyon mentioned in the context of computer-generated drawings of canyon profiles as substitutions for landscapes.]

Shaw, Doyle

1986 Storm over Grand Canyon. *Southwest Art*, 15 (January): 13.

Sheldon Memorial Art Gallery and Scultpure Garden

1993 *Pictures on Stone: American Color Lithography, 1836-1913 from the Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln : Seventh Annual Sheldon Statewide Touring Exhibition.* Lincoln: University of Nebraska, Sheldon Memorial Art Gallery and Sculpture Garden, [6] pp. [Exhibit guide for 11 venues, September 1993-July 1994. See p. [4], "Thomas Moran, 1837-1926, Grand Canyon of Arizona From Hermit Rim Road 1913, chromolithograph . . . ."]

Sherman, Frederic Fairchild

1917 *Landscape and figure painters of America.* New York: Privately Printed, 71 pp. [See "Elliott Daingerfield", pp. 49-57; Grand Canyon, see pp. 55-56 (no Grand Canyon works illustrated).]

Silvestre, Armand

1885 *The gallery of contemporary art : an illustrated review of the recent art productions of all nations.* (J. Eugene Reed, ed.) Philadelphia: Gebbie and Co., [viii], 60 photogravures with texts [unpaginated], 94 pp. [separately paginated]. [Under "The American School", see "Thomas Moran" (pp. 74, 76), which includes: "In 1871 he accompanied the Exploring Expedition to the Yellowstone Country, and in 1873 went on a similar expedition with Major Powell, when he made studies for *the Grand Cañon of the Yellowstone* and *The Chasm of the Colorado*, which were purchased by Congress for $10,000 each." (p. 76) (ENTIRE NOTE)]

Simpson, William Haskell

1900 Santa Fe advertising. *Printers' Ink* (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to *Agricultural Advertising*, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: "You will find in ticket offices, in clubs and reading rooms all over the country large lithographic reproductions of Moran's painting, 'The Grand Canon.' Smaller pictures we frame in groups, and hang them where they will attract public attention." (ENTIRE NOTE)]

Sjöberg, Fredrik

2006 *Flyktkonsten.* Nora, Sweden: Nya Doxa, 192 pp. [In Swedish.] [About artist Gunnar Widforss.]

2014 *Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken.* (Paul Berf, translator.) Köln: Bastei Lübbe Taschenbuch, 190 pp. [In German.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2014 *Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken.* (Paul Berf, translator.) Berlin: Verlag Galiani, 201 pp. [In German.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2014 *Kunsten at flygte.* København: Hr. Ferdinand, 190 pp. [In Danish.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2016 *The art of flight.* (Peter Graves, translator.) United Kingdom: Particular Press (Penguin Random House UK), 550 pp. [Dust jacket adds: "Accidental journeys with the bestselling author of *The Fly Trap*".] [See "The Art of Flight", pp. 1-254; and see dust jacket illustration. About artist Gunnar Widforss; a translation of *Flyktkonsten* (Sjöberg, 2006). Second work in this volume is "The Raisin King" (pp. 255-550); not pertinent to this bibliography.]

2017 *L'arte della fuga*. (Fulvio Ferrari, translator.) Milano: Iperborea, 187 pp. [In Italian.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2018 Den försvunne vildmarksmålaren. *In:* Sjöberg, Fredrik, and Petersen, Alan, *Gunnar Widforss : Akvarellmålaren.* Rimforsa, Sweden: Almlöfs Förlag, pp. 7-25. [In Swedish.]

Sjöberg, Fredrik, AND Petersen, Alan

2018 *Gunnar Widforss : Akvarellmålaren.* [*transl.* Gunnar Widforss : watercolorist.] Rimforsa, Sweden: Almlöfs Förlag, 64 pp. [Text in Swedish and English.] [Complements, but is not an exhibition catalogue for, the exhibit, "Gunnar Widforss—Akvarellmålaren", at Ljungbergmuseet, Ljungby, Sweden, June 16-September 16, 2018 (see Ljungbergmuseet, 2018).]

Skidmore, Ryan

2009 Ryan Skidmore; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 30-31.

Slayton, Robyn

1998 Below the L.C. *Boatman's Quarterly Review*, 11(4) (Fall): 21. [Sketch.]

1998 Through the Redwall. *Boatman's Quarterly Review*, 11(4) (Fall): 28. [Sketch.]

Smith, Judith

2007 Canyon. *Grand Canyon River Runner*, (4) (Spring): 13. [Painting.]

Smithsonian Institution, National Gallery of Art

1924 *Catalogue of a collection of water-color paintings of the Grand Canyon of the Colorado, Yellowstone National Park, Yosemite Valley, Zion National Park, Utah National Park, and the Monterey coast of California. Of special interest to the Interior and Agriculture Departments. By Mr. Gunnar Widforss. On view in the central room of the National Gallery, Natural History Building, U.S. National Museum, December 10 to January 10.* Washington, D.C.: U.S. Government Printing Office, 4 pp. [List headed, "Water Colors By Gunnar Widforss"; 72 paintings, listed by title only.]

Social Register Association

1913 *Social Register, New York, 1914. Vol. XXVIII, No. 1. November, 1913.* New York: Social Register Association. [See p. 440, "Moran 𝕄r Thomas–C./Lt." and "Moran 𝕄iss Ruth Bedford" } "Phone No 1181 Bry 59 W 45"; but see particularly the supplemental *April 1914 Dilatory Domiciles Social Register New York*, p. 55 [separately paginated], wherein both Morans are listed, "Jan 2 Hotel El

Tovar Grand Canyon Ariz". The was at the time when several famous American painters went to the Grand Canyon as the guests of the Santa Fe Railway.] [Club abbreviations: "C.", Century; "Lt.", Lotos.]

Snow, Vicky

1994 [Cartoon.] *Arizona Highways*, 70(2) (February): 50. [Grand Canyon mules: "Can you BELIEVE the recruits they send us these days?"]

Spamer, Earle E.

2003 First depiction of Grand Canyon. *The Bulletin* (Grand Canyon Historical Society), 7(2): 3. [Pertains to the Richard Kern lithograph in Sitgreaves' 1853 report, which portrays the Grand Canyon's North Rim on the horizon. Image poorly reproduced by the publisher; but this is the first record of this observation. A better reproduction appears in Spamer (2013). See also herein in the introductory matter.]

2013 Once again, "Who named the Grand Canyon?"—and other obscure Grand Canyon "firsts". *The Ol' Pioneer* (Grand Canyon Historical Society), 24(2) (Spring): 4-16.] [Includes Richard Kern's lithograph from Sitgreaves' 1853 report, which portrays the Grand Canyon's North Rim on the horizon. See also herein in the introductory matter.]

Spassky, Natalie

1985 (WITH Linda Bantel, Doreen, Bolger Burke, Meg Perlman, and Amy L. Walsh) *American Paintings in the Metropolitan Museum of Art. Volume II. A catalogue of works by artists born between 1816 and 1845.* (Kathleen Luhrs, ed., *with* Jacolyn A. Mott.) [New York]: Metropolitan Museum of Art, *in association with* Princeton University Press, lv, 670 pp. [See "Thomas Moran, 1837-1926", pp. 519-524.]

Spender, Stephen

1987 David Hockney's magical quest. *Art and Antiques*, (December): 58-65+. [Painting.]

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Stafford, Kim

2016 *Water braids a rope : at Ha Tay Gam, the River Colorado.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [9⅜ × 11⅞ × ⅝ inches. With verse text leaves facing illustrations. Description from website http://www.baymoon.com/~peteranddonna/4-water.htm (first viewed September 2, 2017; last viewed March 25, 2023): "Six watercolors painted in the Grand Canyon. Hand-drawn initial letters. Cover: squirrel-skin tanned by Donna, enamel-over-copper abstract landscape frontispiece. Clamshell box[.] $1850.00".] [Unique?] [Regarding Peter and Donna Thomas see also "Peter and Donna Thomas [firm]".]

Stanton, Robert Brewster

1890 The Denver, Colorado Canon and Pacific Railway project. *Engineering News*, 24(42) (October 18): 341-344, 353-357. [Includes Stanton photos and drawings made from Stanton photos by [F. P.]

Burt of *Engineering News*.] [Denver, Colorado Cañon & Pacific Railroad.] [*NOTE*: Regarding F. P. Burt, see in Charles Whiting Baker, "The Story of 'Engineering News'", *Engineering News-Record*, 78(1) (April 5, 1917): 6. Staff expansion in early 1887 brought Baker and "At the same time, F. P. Burt, a young Canadian engineer with a special artistic talent, was brought to establish the nucleus of an illustration department." (ENTIRE NOTE)] **[See Fig. 2I in the present volume.]**

Stark, John Thomas [Stark, Jack] [Sharp, Robert P. *(error)*]

1995 A page from the *Doggerel Log*. *Boatman's Quarterly Review*, 8(2) (Spring): 48. [One page illustrated from the manuscript *Doggerel Log of a Canyon Trip* from the Carnegie–Cal Tech expedition on the Colorado River through Grand Canyon, 1937; showing original artwork and a handwritten poem. Attributed to Robert P. Sharp, but actually by Jack Stark; see Errata for this item, 8(3): 15. [*Note*: The original is in the Special Collections and Archives, Cline Library, Northern Arizona University, Flagstaff. The entire log has been digitized and is online at https://archive.library.nau.edu/digital/collection/cpa/id/33498.]

Stein, Amy Ilona

2019 Cultural artifact *and* work of art: Grand Canyon landscape painting. *In:* Pearson, Byron E. (guest ed.), Grand Canyon National Park at 100. *Journal of Arizona History*, 60(4) (Winter): 475-505.

Sterling, Eleanor

1976 Elder of the tribe; Thomas Moran (1837-1926). *Backpacker*, 4(3) (June): 52-55, 79, 81-83.

Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

Stieve, Robert

2019 Amery Bohling. *Arizona Highways*, 95(2) (February): cover, 1, 4-5. [Issue commemorates the centennial of Grand Canyon National Park. The cover art, "Approaching the Windy Ridge 40×30", is an oil painting by Bohling (also shown with the artist on p. 4) that depicts two packers with mules ascending a Grand Canyon trail. Editor's note on p. 5 indicates that the painting will be availble for purchase at the Grand Canyon Celebration of Art, September 14, with proceeds benefiting the Grand Canyon Conservancy.]

Stillion, Ann Marie

1997 Touching beauty; artists of the Colorado Plateau speak of their love for land and water. *Flagstaff Live!*, 3(32) (October 30-November 5): cover, 11-13. [Cover and contents page (p. 3) give title as "Haunted by water".]

1997 River artists; slide show brings Colorado River art to life. *Flagstaff Live!*, (November 20-25): 17.

Stoner, Ruthann

2005 [Drawing of split-twig figurine.] *Grand Canyon River Runner*, (1) (Fall): 5.

2010 "Morning Sun", Painting. *Grand Canyon River Runner*, (10) (Summer): 16.

Stricker, Milton

2000 The source of art and architecture: Organic design through the abstraction of nature. Part II. *Taliesin Fellows Northern California Newsletter* (Northern California Taliesin Fellows, Woodside, California), (14) (June 7): 4-5. [Includes a small reproduction of the author's "Grand Canyon Suite" (medium not indicated) that was inspired by the musical pieces of the same name by Ferde Grofé.]

Stuart, Evelyn Marie

1915 Our private galleries—the Paul Schulze collection. *Fine Arts Journal*, 32(6) (June): 242-258. [See pp. 244, 246, "Grand Canon of Colorado" by Thomas Moran.]

1917 Exhibitions at the Chicago galleries. *Fine Arts Journal*, 35(4) (April): 302-311. [See pp. 305-306, remarks on an exhibition by Bertha Menzler Peyton at the Art Institute, including Grand Canyon studies, "Thor's Hammer", "A Glimpse from Bright Angel Trail", and "On the Canyon's Rim".]

Sullivan, Sharon

2018 Confluence of color; a coming together of two artists and two mediums. (Paintings by Serena Supplee, glasswork by George Averbeck.) *Northern Arizona's Mountain Living Magazine*, (February): 20-22.

Supplee, Serena

2005 *Inner Gorge metaphors : an artist's perspective of the Grand Canyon.* Moab, Utah: Lily Canyon Books, [112] pp. [Also a hardound state, 100 copies, signed and numbered by the artist.]

2006 [Selections from *Inner Gorge Metaphors*.] *High Country News*, 38(2) (February 6): 14-15. [See Supplee (2005).]

2009 Serena Supplee; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 32-33.

2011 Heart stopping hole. 2011 GCRG t-shirt design by Serena Supplee. *Boatman's Quarterly Review*, 24(1) (Spring): 48. [Grand Canyon River Guides.]

2016 *Grand Canyon calling : an artist's relationship with the Grand Canyon.* Moab, Utah: Lily Canyon Books, 112 pp. [Clothbound, 250 numbered copies, signed. Paperbound, 2500 copies.]

Supplee, Serena, AND Steiger, Lew

2012 Serena Supplee. *Boatman's Quarterly Review*, 25(1) (Spring): 1, 28-41. [Interview. Article and issue are illustrated with Supplee's artwork: [No title given], p. 1 [cover]; "Blooming Strength", p. 4; "Moonflower", p. 11; "Run Lava Run", p. 30; "A Yabba Dabba Do Time!", p. 35; "Violet Vitality", p. 36; "You Gotta See This", p. 38; "River Rapture", p. 39; "Riverside Attractions", p. 41.]

Sussmann, M. Hal

1990 Adventures West. *Southwest Art*, 19 (February): 88-97.

Swartz, Ted

1982 The Santa Fe Railway and early Southwest artists. *American West*, 19(5): 32-41.

Sweeney, J. Gray

1975 *The artist explorers of the American West, 1860-1880.* Doctoral dissertation, Indiana University.

Swinnerton, Jimmy

2001 *James Swinnerton.* Santa Fe, New Mexico: Gerald Peters Gallery, 66 [68] pp. [Exhibition catalog; September 21-November 17, 2001.]

Sykes, Christopher Simon

2014 *David Hockney : the biography, 1975-2012 : a pilgrim's progress.* New York, London, Toronto, Sydney, and Auckland: Nan A. Talese / Doubleday, 430 pp. [Grand Canyon, pp. 172, 173, 175, 176, 304, 322, 328-332; "A Bigger Grand Canyon", pp. 330, 331; "A Closer Grand Canyon", pp. 331, 384-385, color plates Section 4 (legend, p. xv).]

Szikszay, Philip

2015 [Exhibition note.] *In: Galerieführer Waldviertel : Ausstellungen September 2015-Februar 2016.* Mistelbach: Kulturvernetzung Niederösterreich, 20 pp. [In German.] [See "Galerie Alte Schmiede", pp. 12-13; specifically, p. 13, illustration, "Linde Waber, Tageszeichnung vom 18.10.213 vom Grand Canyon, 35 x 35 cm, dünnes Japan-papier, farbige Tuschen". The exhibition note by Szikszay is principally about Waber's piece.]

T

Taft, Robert

NO DATE *Artists and illustrators of the Old West, 1850-1900.* New York: Bonanza Books, 400 pp. [Reprinting of Taft (1953).]

1948 The pictorial record of the Old West. VI. Heinrich Balduin Möllhausen. *Kansas Historical Quarterly*, 16(3) (August): cover, 225-244. [Includes lower Colorado River.]

1948 Heinrich Balduin Möllhausen. Topeka, Kansas: Allied Printing Trades Council, paginated 225-244. (Pictorial Record of the Old West, VI.) ("Reprinted from the Kansas Historical Quarterly".) [Offprint of Taft (1948).] [Includes lower Colorado River.]

1953 *Artists and illustrators of the Old West, 1850-1900.* New York: Charles Scribner's Sons, 400 pp. [See pp. 32, 34, 249, 284, figure 15 following p. 384.]

1982 *Artists and illustrators of the Old West, 1850-1900.* Princeton, New Jersey: Princeton University Press, 400+ pp. [Reprinting of Taft (1953).]

Tallon, James [Tallon, Jim]

1959 Desert View watchtower. *Arizona Days and Ways*, (November 22): 28-30.

1988 The overlooked lookout. *Arizona Highways*, 64(6) (June): 45. [Desert View Watchtower.]

Taney, Marieke

2008 [Untitled artwork.] *Boatman's Quarterly Review*, 21(4) (Winter 2008-2009): 5, 22, 23, 40.

Targos, Renée

2005 Bruce Aiken: Love on the rocks. *Art Talk*, 25(2) (November/December): 34-35.

Taylor, E. A.

1914 The paintings of Augustus Koopman. *The International Studio*, 52 (May): 215-220. [See p. 218: "Last summer he held a successful exhibition in his own country, and while there spent some of the brighter days painting in the Grand Cañon of Arizona." (ENTIRE NOTE)]

Taylor, Frank J., AND Taylor, Ruth

1935 *Our U.S.A. : a gay geography.* (Text by Frank J. Taylor, maps by Ruth Taylor.) Boston: Little, Brown and Co., 113 pp. [Full-page cartoon-illustrated maps for the 48 states and American possessions. See Arizona (map 13).] [*NOTE*: "Gay" of course is the traditional definition. The volume scarcely appears in the used-book market, as many dealers have broken the volumes in order to sell individual maps at a premium.]

Teetor, Henry Dudley

1889 The Mountain of the Holy Cross. Study of a historical painting. *Magazine of Western History*, 11(1) (November): 3-8. [See pp. 5-6, notice of Thomas Moran's work in the West, including his "Chasm of the Colorado"; and p. 7, notice of Colorado River and Grand Canyon.]

Temel, Baybora

2014 David Hockney'in sanatında ana başlıklar. Main topics in David Hockney's art. *Trakya Üniversitesi Sosyal Bilimler Dergisi* (Edirne, Turkey), 16(2) (December): 125-136. [In Turkish, with bilingual title and abstract.]

Tervo, Malcolm

1991 Grand Canyon moment. *Southwest Art*, 20 (May): 13.

Tessler, Gloria

2022 David Hockney is an artist who brings colour, humour and humanity to an often dour world. His north country plain-speaking contrasts with an art establishment often seen as too intellectual, too effete for his human touch. *In:* Art Notes: by Gloria Tessler [COLUMN]. *AJR Journal* (Association of Jewish Refugees, London), 23(1) (January): 8. [Includes remark, "Hockney is seen experimenting with perspective, using photography as a way of 'drawing with a camera', capturing the passing of time in his Polaroid collages and using paint to evoke the vastness of the Grand Canyon." (ENTIRE NOTE)]

Thayer, Frank S.

[1900] *Glimpses of the Grand Cañon of the Colorado.* Denver: Frank S. Thayer, 15 color plates, string-tied. ("Reproduced by Special Permission from Original Copyright Photographs by Oliver Lippincott, Los Angeles. Water Color Effects by J.P. Robertson, Denver. Plates and Color Press Work By The

Williamson-Haffner Eng. Co., Denver. Frank S. Thayer. Publisher, Denver." [title leaf, thus].) [Stylized pictorial cover portrays an undefined canyon river scene, perhaps not even Grand Canyon. Each illustration in the volume is faced by a heavy tissue-paper interleaf, affixed, on which a legend is printed and a verse from fine literature. Includes two non-Grand Canyon views: "Flagstaff and Grand Cañon Stage and San Francisco Mountains", and "Cliff Dweller's Ruins, Walnut Cañon, Near Flagstaff".] ["The last two pictures in this book are from the brush of Mr. J. P. Robertson, of Denver." (Publisher's Note [leaf 1].) The Robertson pictures are: "The Roaring Torrent" and "'Good Night'—Grand Cañon".] [Also variants?] • ["Bibliography of Books, Government Reports, and Magazine Articles on Grand Canyon National Park", in *U.S. National Park Service Annual Report for Fiscal Year ended June 30, 1919* (p. 344), indicates copyright 1900. Date corroborated from *The Publishers' Weekly*, as collated in *The American Catalog, 1900-1904* (Office of the Publishers' Weekly, New York, 1905), p. 90, where the title is listed with titles from 1900 and with date in square brackets, "[1900]", thus, with the following description: "Fifteen views of the Grand Cañon reproduced by trichromatic color photography, a new process which resembles water color in effect." Original price $2.50. The volume (with credit only to the photographers) is also listed in *Book News*, 19 (December 1900): 219.] • [Although this work is photographic, it is cited for its novel effect in mimicking paintings, and of course for the reproduction of Robertson's works.]

Theo Keller GmbH

NO DATE *All the world's a rug. Die World Heritage Collection.* Bochum, Germany: Theo Keller GmbH, [15] pp. [In parallel German and English texts.] [Carpet-design catalog; wide format. See p. [5], "Grand Canyon; C2440/B130". Although Grand Canyon is noted for inspiration, the accompanying scenery photo seems to have been taken at an unidentified cross-bedded sandstone locality in Mesozoic strata.]

Thomas, Karl

1990 "Winter—Grand Canyon" *In*: Artlook [SECTION]. *Southwest Art*, 20(6) (November): 119.

2009 Karl Thomas; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 34-35.

Thomas, Peter and Donna *see* **Peter and Donna Thomas** [firm]

Thomas, Steven

1999 Glowing spots of color; the growth of the arts and craft woodblock print in America. *Style 1900*, 12(3) (Summer/Fall): cover, 1, 26-33. [See "Pine—Grand Cañon, 1921", cover, 1.]

[Thys, Philip]

1995 [Artwork, without legends.] *In:* U.S. National Park Service, Grand Canyon National Park, *Draft General Management Plan and Environmental Impact Statement, Grand Canyon National Park, Coconino and Mohave Counties, Arizona : March 1995.* U.S. National Park Service, *in cooperation with* U.S. Forest Service, cover, and text-section separators. [Oversized document, 11 × 17 inches (shy of a yard fully opened), spiral bound. A peculiarly immense, and ornamental, example of gray literature, the *Draft General Management Plan and Environmental Impact Statement* for Grand Canyon National Park is also unusual for containing a number of watercolor paintings (including the cover) by an artist who is, regretfully, not credited. Whereas some sources may know who this is, the general readership does not. However, by analyzing the hasty signature, the artist is here identified as Philip Thys, whose name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service's Denver Service Center. **[The cover is illustrated in Fig. 3 in the present volume.]**

Tibbetts, Ellen

1983 [Cover art.] *Hibernacle News*, 1983: front cover.

1984 [Cover art.] *Hibernacle News*, 1984: front cover.

1985 [Cover art.] *Hibernacle News*, 1985: front cover.

1986 [Cover art.] *Hibernacle News*, 1986: front cover.

1987 [Cover art.] *Hibernacle News*, 1987: front cover.

1988 [Cover art.] *Hibernacle News*, 1988: front cover.

1988 [Cover art.] *Hibernacle News*, 1988: back cover.

1992 [Cover art.] *Hibernacle News*, 1992: front cover.

1992 [Cover art.] *Hibernacle News*, 1992: back cover.

1994 [Cover art.] *Hibernacle News*, 1994: front cover.

1994 [Cover art.] *Hibernacle News*, 1994: back cover.

1994 . . . And the last boat was just right! *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 106. [Ellipsis is part of title.]

1996 The last of the wooden boats. *Hibernacle News*, 1996: front cover.

1996 Breaking and training the wood boat. *Hibernacle News*, 1996: back cover.

1998 [Artwork.] *High Country News*, 30(24) (December 21): 1, 8, 9, 12-13. [Reprinted from *Hibernacle News*.]

2001 [Artwork.] *Boatman's Quarterly Review*, 14(2) (Summer): 1, 7, 35, 36, 47.

2006 . . . and the last boat was just right!. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46. [Ellipses are part of titles.]

2006 Crowding in the Canyon. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46.

2019 [Cover art.] *Hibernacle News*, 2019: front and back covers.

Tillotson, M. R. [Tillotson, Miner R.]

1932 ["[I]llustrations, sketches, captions, etc." in *Grand Canyon Nature Notes* are the work of George L. Collins.] *In:* Personnel Notes [SECTION]. *Grand Canyon Nature Notes*, 6(4) (February): 37. [Collins had declined to sign his work.]

Tillyer, William

1986 Grand Canyon series. *Arts Review* (London), 38 (October 10): 549.

Tinus, Arline R.

2013 [Paintings.] *Boatman's Quarterly Review*, 26(4) (Winter 2013-2014): 26-29. ["First Boat", p. 26; no title [*Ross Wheeler*], p. 27; "Cliffs of Glory", p. 28; "Orange Wall", p. 29.]

2014 *Finding the river magic : a painter's journey down the Colorado River.* [No place]: A.R.T. Publishing, 220 pp.

Tire, Soner

2019 David Hockney: From canvas to iPad. David Hockney: Tuvalden iPad'e. *Route Educational and Social Science Journal* (Antakya, Turkey), 6(9) (October): 398-411. [In Turkish; with bilingual item title and abstract, and serial title in English, thus.] [Includes Hockney's Grand Canyon work.]

Tissandier, Albert

1886 *Six mois aux États-Unis : voyage d'un touriste dans l'Amérique du Nord, suivi d'une excursion à Panama.* [*transl.* Six months in the United States: travel of a tourist in North America, followed by an excursion to Panama.] Paris: G. Masson, 298 pp. [In French.] [Includes a few reproductions from Tissandier's original artwork created during his trip across America.] **[See Fig. 2J-3B in the present volume.]**

1886 Voyage d'exploration dans l'Utah et l'Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885. [*transl.* Journey of exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by M. Albert Tissandier, 1885.] *Le Tour du Monde*, 1886(1): 353-368. [In French.] [Includes a few reproductions from Tissandier's original artwork created during his trip across America.] **[See Fig. 2J-2 in the present volume.]**

1986 *Six mois aux États-Unis : the drawings of Albert Tissandier.* [Salt Lake City]: University of Utah, Utah Museum of Fine Arts, 6 pp. [Exhibition catalogue.]

Tisserand, Michael

2018 How the West was 'tooned. *In:* Segar, E. C., *Thimble Theatre and the pre-Popeye cartoons of E. C. Segar* (Peter Maresca, ed.). Palo Alto, California: Sunday Press Books, pp. 10-11. [Includes reproduction of comic strip, "*The Katzenjammer Kids* tour the Grand Canyon" (August 22, 1915), and "In 1913, James Swinnerton took his popular *Jimmy* character to the Southwest [illustration shows Grand Canyon] . . . ."] [*The Katzenjammer Kids* was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a

gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Tolerton, Hill

1916 Etching and etchers. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 121-126. [See p. 125: "In [Joseph Pennell's] dramatic plates depicting the awe-inspiring cliffs of the Grand Canyon, and the shorter series revealing his interpretation of the softer beauty of the Yosemite Valley, we see a remarkable example of the wonderful effects which may be produced by a master, when inspired by the landscapes and mountains of California and the great West."]

Townsend, James B.

1915 The Spring Academy. *American Art News*, 13(24) (March 20): 2. [Includes note of "a dramatic splendidly colored canyon picture 'Zoroaster Peak' from De Witt Parshall" (ENTIRE NOTE).] [DeWitt Parshall.]

Trask, John E. D.

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 81-91. [See p. 89: "Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition." (ENTIRE NOTE)]

Trepper, Beth

NO DATE Canyon canvas; transplanted artist finds beauty at the bottom of the Grand Canyon. *In: Bruce Aiken fine art.* [Grand Canyon, Arizona: Bruce Aiken], large-format folded brochure, 1 leaf. [Advertising brochure; copy obtained new in 1998. Trepper's interview occupies entire single side of leaf.]

Tribbett, H.

1965 [Untitled illustrations.] *In:* A Colorado River portfolio. *Westways*, 57(10, Part 1): [29].

Troccoli, Joan Carpenter

1996 Introduction. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 3-10.

Truettner, William H.

1976 "Scenes of majesty and enduring interest": Thomas Moran goes West. *The Art Bulletin* (College Art Association, New York), 58(2) (June): 241-249.

Tsaneva, Maria

2015 *Thomas Moran : 122 paintings and watercolors.* [No imprint], 1st ed., 92 pp. [Volume contains Foreword (pp. 3-6) with remainder comprising black-and-white reproductions with legends only, in chronological order. Color cover depicts Grand Canyon, without legend and not reproduced in the volume.]

Tutt, George

2007 "Grand Canyon Suite". *In: Kansas Watercolor Society at The Wichita Center for the Arts presents Great 8 Exhibition 2007, November 16, 2007-January 6, 2008.* Wichita, Kansas: The Wichita Center for the Arts, [unpaginated].

Tyler, Ron

1983 *Visions of America : pioneer artists in a new land* (quotations compiled by Fred Erisman). New York: Thames and Hudson, 208 pp. [See pp. 178-181.]

1994 *Prints of the West : prints from the Library of Congress.* Golden, Colorado: Fulcrum Publishing, 197 pp.

1996 Prints vs. photographs, 1840-1860. *In:* Whitney Museum of American Art, *Perpetual mirage : photographic narratives of the Desert West.* New York: Whitney Museum of American Art, pp. 40-47.

1999 Illustrated government publications related to the American West, 1943-1863. *In:* Carter, Edward C., II (ed.), Surveying the record; North American scientific exploration to 1930. *American Philosophical Society, Memoirs*, 231: 147-172.

U

The Ukrainian Museum / Український Музей

2009 *Великодушний задум : Важливий дар творів Михайла Мороза* [Velykodushnyy zadum : Vazhlyvyy dar tvoriv Mykhayla Moroza] / *A generous vision : A major gift of works by Mychajlo Moroz.* New York: The Ukrainian Museum / Нью-Йорк: Український Музей, folded brochure. [In Ukrainian and English.] [See "Earth's Sculpture, Grand Canyon, 1965 oil on canvas, 25 x 30 in. (63.5 x 76.2 cm) / Земська різьба, Ґренд кенйон, 1965 полотно, олія, 25 x 30 ін. (63.5 x 76.2 см)" [Zems'ka riz'ba, Grend kenyon, 1965 polotno, oliya].]

U.S. National Park Service

2013 A free government service; Grand Canyon National Park; U.S. Department of the Interior, National Park Service. *The Ol' Pioneer* (Grand Canyon Historical Society), 24(4) (Fall): 1, 2. [Reproduction of *ca.* 1938 poster. Cover illustration.]

[2017] *Transforming Desert View : a tribal partnership at Grand Canyon National Park.* [No place]: U.S. National Park Service, folded brochure. [Partners: Grand Canyon National Park, Grand Canyon Inter-tribal Advisory Council (Hopi Tribe, Navajo Nation, Hualapai Tribe, Havasupai Tribe, Pueblo of Zuni, Yavapai-Apache Nation, Kaibab Band of Paiute Indians, Moapa Band of Paiute Indians, Las Vegas Tribe of Paiute Indians, Paiute Indian Tribe of Utah (representing the Shivwits Band), San Juan Southern Paiute Tribe), Grand Canyon Association, National Park Service Youth Programs, National Park Service Denver Service Center, American Indian Alaska Native Tourism Association, Bureau of Indian Affairs, ArtPlace America National Grants Program, OSIYO Group.]

U.S. Post Office Department, Division of Stamps

1937 *A description of United States postage stamps issued by the Post Office Department from July 1, 1847, to December 31, 1936.* Washington, D.C.: U.S. Government Printing Office, 119 pp. [See "National Parks Postage Stamps (1-cent to 10-cent, inclusive)—Issue of 1934" (includes Grand Canyon), pp. 94-96; "Special Issue of Postage Stamps in Uncut Sheets and Blocks—Issue of 1935" (includes the National Parks Issue), p. 98; see also under "Plates Used in Printing Commemorative and Air-Mail Postage Stamps", National Parks Issue of 1934, p. 116.]

U.S. Science Advisory Board

1934 Standards of American cartography as a graphic art need elevation. *[1st] Report of the Science Advisory Board, July 31, 1933 to September 1, 1934.* Washington, D.C.: U.S. Science Advisory Board, p. 179. (U.S. Science Advisory Board, Report.) [Includes note of Eglofstein [*sic*, Egloffstein] maps and Ives Expedition.]

University of New Mexico Art Museum

NO DATE *Grand Canyon Trilogy.* Albuquerque: University of New Mexico Art Museum, Jonson Gallery, folded pamphlet. [Introduction to exhibition of paintings by modernist landscape artist Raymond Jonson (1891-1982).]

V

Visions West Galleries

2008 Sharron Evans; Bright Angel Trail. *Western Art Collector*, (12) (August): 160-164. [Evans's paintings of horses, inspired by a hike on Bright Angel Trail.]

Vlock, Sandra

1997 [Drawings throughout issue.] *Boatman's Quarterly Review*, 10(1). [Issue "Winter 1996-1997" mailed February 1997. See: "Nankoweap Faces" (p. 4), "Red Wall Cavern" (p. 11), "Nankoweap Man" (p. 12), "Desert Varnish Tapeats" (p. 13), "South Canyon Stanton's Cave" (p. 22), "First Camp" (p. 27), "Nankoweap Canyon Factor's Point" (p. 54), and other miscellaneous "filler" sketches (pp. 6-8, 10).]

2002 [Drawings throughout issue.] *Boatman's Quarterly Review*, 15(4) (Winter 2002-2003). [See: "National Canyon" (p. 1 [cover]), "Blacktail" (p. 11), "The Patio, Deer Creek" (p. 15), "Towards Crystal" (p. 16), "Camp at Bass" (p. 26), "Serpentine Rapid" (p. 43), "Bass Trail" (p. 47).]

Vogel, Carol

2011 Inside art. *The New York Times*, (March 4): C22. [See "Landscapes of the West", which includes note of Thomas Moran's "Chasm of the Colorado" on loan to the Smithsonian Institution's National Gallery of Art.]

W

W.

1874 T. Moran's "Chasm of the Colorado". *The New York Times*, (May 25):. [Letter to the Editor. Having seen the painting on display at Goupil's, counters the *Times*' critic's unfavorable review.]

Wagner, Virginia L.

1989 Geological time in nineteenth-century landscape paintings. *Winterthur Portfolio*, 24(2/3) (Summer/ Autumn): 152-163.

Walcott, Mary Vaux

1925 *North American wildflowers.* Washington, D.C.: Smithsonian Institution, 5 volumes. [Comprises five boxed sets of loose leaves of lithographs reproducing Walcott's watercolor paintings. A descriptive text is printed on the preceding leaf for each. Each volume has a string-tied title-page and front matter, and Vol. 5 adds a string-tied index.] [Includes illustrations of specimens from Grand Canyon.]

Wallace, Edward S.

1955 *The great reconnaissance : soldiers, artists and scientists on the frontier 1848-1861.* Boston: Little, Brown and Co., 288 pp.

Wallace, Paul A. W.

1965 *Lloyd Mifflin : poet and painter of the Susquehanna.* Harrisburg: Pennsylvania Historical and Museum Commission, 27 pp. [Cover title. Title page gives subtitle as "Painter and Poet of the Susquehanna".] [See pp. 13-14, inspiration of Thomas Moran, including Mifflin's painting, "The Grand Canyon—after Thomas Moran". Without elaboration.] [See also Irwin Richman (2010).]

Wallis, Brad L.

2004 Art as a medium for education and inspiration. *Canyon Views* (Grand Canyon Association), 10(4) (Winter): 6-7.

Walters, Curt

2009 Curt Walters; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 36-37.

Walthall, Stuart, AND Chape, Beth

2015 Hot Na Na. *Boatman's Quarterly Review*, 28(3) (Fall): 6. [Painting. Signed by Walthall; credit "Stuart Walthall / Beth Chape".]

2015 Canyon Moon. *Boatman's Quarterly Review*, 28(3) (Fall): 45. [Painting. Signed by Walthall; credit "Stuart Walthall / Beth Chape".]

Walzak, Kylie

2006 Bruce almighty; legendary artist and icon, Bruce Aiken, relocates to Flag to share 30 years in the Canyon. *Flagstaff Live!*, 12(26) (June 29-July 5): 1, 18-22.

Ward, Roger

NO DATE Artists and models. *In:* Merritt, Ray (ed.), *Shared space : the Joseph M. Cohen Collection.* New York: Cygnet Foundation, and Bologna, Italy: Grafiche Damiani, pp. 86-105. (Volume distributed by Luminosity Lab, New York.) [2009-2010.] [See p. 86, pastel "Study For a Closer Grand Canyon III", by David Hockney.]

Warner, Robert L.

1913 Louis Akin, American artist. *American Museum Journal*, 13(3) (March): frontispiece, 112-117.

Way, Der-Lor, AND Shih, Zen-Chung

2006 Wrinkle rendering of terrain models in Chinese landscape painting. *IEICE Transactions on Information and Systems*, E89-D(3) (March): 1238-1248. See p. 1244, Grand Canyon example. Computer modeling of brush strokes.] [Institute of Electronics, Information and Communication Engineers.]

Weber, G.

2014 [Untitled.] *Grand Canyon River Guides* (E-newsletter), (August): [4]. [Drawing depicting a dory being rowed in Marble Canyon.]

Weber, Jerry

2009 [Artwork.] *Boatman's Quarterly Review*, 22(2) (Summer): 17. [See "Marble Canyon", p. 17; "North Canyon", p. 22; "Granite Gorge", p. 45. See also note by Lynn Hamilton, 22(3): 2.]

Weber, Mark

2009 Mark Weber; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 38-39.

Webster, H. Effa

1915 More anent the pictures. *American Art News*, 14(12) (December 25): 2. [Includes note of "Dewitt Parshall's 'Zoroaster Peak'" (ENTIRE NOTE).]

Weitenkampf, F.

1912 *American graphic art.* New York: Henry Holt and Co., 372 pp. [See pp. 150-151, note, *in passing*, of Phineas F. Annin's "Walls of the Grand Cañon", after Thomas Moran. (Not illustrated.)]

Welch, Helen

2019 [Sketch of dory *Hidden Passage* in wave.] *Hibernacle News*, 2019: 29.

Wemytewa, Edward

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff,

Arizona]: Museum of Northern Arizona, pp. 38-39. [Includes reproduction of the following painting, pertinent to this bibliography: "K'yawakwayina:we (Waterways), 2006. Oil on canvas, 36 × 48 in." (p. 38).]

Weschler, Lawrence

1984 True to life. *The New Yorker*, (July 9): 60-71. [Conversation with David Hockney. Includes remarks on Hockney's work painting at Grand Canyon.]

2008 *True to life : twenty-five years of conversations with David Hockney.* Berkeley: University of California Press, 249 pp., [24] pp. plates.

Westbrook, René

2000 Art at the Kolb Studio; A Century of Grand Canyon Art. *Flagstaff Live!*, (June 15-21): 10. [Review of exhibit.]

2011 Get to know your park; an arts administrator shares her Grand Canyon. *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 10. [Artist-in-Residence program; "AiR".]

Weyde, William M. van der

1922 Lone Wolf; Indian painter of Indians. *The Independent and The Weekly Review*, 108 (March 18) (3809): 282. [Includes brief notice of meeting and working with Thomas Moran at Grand Canyon during mid-winters.]

Wheeler, Rick

2009 Rick Wheeler; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 40-41.

White, Ruth Taylor

1929 A cartograph of the Grand Canyon Country on which is pictured whimsically and fancifully some things that Dudes expect to see and then, again, some other things they don't, said cartograph having been penned by Ruth Taylor White. *In:* Tillotson, M. R., and Taylor, Frank J., *Grand Canyon country.* Stanford, California: Stanford University Press, colored pictorial endpapers. [Also reproduced, not colored, in the revised ed. (1930) and (in smaller format) in the 2nd revised ed. (1935).]

Whittaker, Wayne

1949 Uncle Sam's stamp factory. *Popular Mechanics Magazine*, 91(2) (February): 100-103, 262, 264, 266. [See p. 102: "Then there was the two-cent Grand Canyon stamp back in 1934. A newspaper carried the story that if the stamp were held sidewise one could see a perfect profile of Mussolini." (ENTIRE NOTE)] [This is the 2¢ Grand Canyon stamp (Scott 741) in the 1934 National Parks series. By turning the stamp 90 degrees counter-clockwise, the putative profile faces left as one views the buttes on the right side (now top left) of the scene. —*E.E.S.*]

Widdison, Jerold G.

1968 Premier artist of Grand Canyon. *Arizona Highways*, 44(6) (June): 4-9. [William H. Holmes.]

Widforss, Gunnar [latter]

2000 eMail exchange with Gunnar Widforss. *The Bulletin* (Grand Canyon Pioneers Society), 4(2): 3. [Initiated by Jeanne Schick. Gunnar Widforss, grand nephew of the Grand Canyon painter Gunnar Widforss.]

2001 Greetings from Gunnar Widforss. *The Bulletin* (Grand Canyon Pioneers Society), 5(8): 3. [Gunnar Widforss, grand nephew of the Grand Canyon painter Gunnar Widforss.]

Wild, Peter; Barclay, Donald A.; AND Maguire, James H.

2001 (EDS.) *Different travellers, different eyes : artists' narratives of the American West, 1820-1920.* Fort Worth, Texas: Texas Christian University Press, 270 [272] pp. [Essays taken from the publications of artists, with editors' introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Wilkins, Thurman

1965 *Thomas Moran: Artist of the mountains.* Norman, Oklahoma: University of Oklahoma Press, 315 pp.

1969 Major Powell and Thomas Moran in Canyon Country. *Magazine of Montana Western History*, 19(4) (October): 16-31.

1998 (WITH Caroline Lawson Hinckley) *Thomas Moran : artist of the mountains.* (Foreword by William H. Goetzmann.) Norman, Oklahoma: University of Oklahoma Press, 2nd ed., revised, enlarged, 464 pp.

Wm. Reese Co.

1998 *Catalogue 180 : illustrated Americana and American art.* New Haven, Connecticut: Wm. Reese Co., [unpaginated]. [See item 121, "Beautiful Moran Chromolithograph of the Grand Canyon. Moran, Thomas: Grand Canyon of Arizona from Hermit Rim Road. New York. 1912. Elephant folio chromolithographic print . . .", which is depicted as wrap-around illustration on the covers of *Catalogue 180*.]

Williams, Diane Stapp

2013 Gourdian angel. *The Costco Connection* (Costco Wholesale, Seattle, Washington), 28(3) (March): 33. [Artisan Bonnie Gibson, producer of gourd art.] [Article makes no mention of Grand Canyon; however, the Grand Canyon connection to this item was revealed through a comment on Gibson's website, www.arizonagourds.com/April2013.html ("Arizona Gourds" newsletter), which notes this *Costco Connection* article with the comment: "The photo [in the article] is from when I served as artist in residence at the North Rim of the Grand Canyon a few years ago—which explains the uniform shirt. The pictured gourd was made as a gift to the National Park Service, as is owned by them. It is currently on display at the Phoenix airport as part of a traveling art show." (ENTIRE NOTE)]

Williams, Gordon

2013 Blacksmith on a Bike—Gordon Williams. *The Anvil's Horn* (Arizona Artist Blacksmith Association), (161) (March): 7. [Begins, "I'm excited about my upcoming adventure, 'Blacksmith on a Bike.' My friend Mike Allen and I will be riding our bikes from Fairbanks, Alaska to the railing we made on the South rim [*sic*] of the Grand Canyon, unsupported." (ENTIRE NOTE)] [*NOTE*: Regarding the

ornamental railing, which was installed in 2010 at the Mather Point Amphitheater, see more information with Anonymous (2019, "The Guild of Metalsmiths 42nd Fall Conference").] [See also Valerie Ostenak (2019).]

Williams, Julie

2017 Wonder. *The Noise* (Clarkdale, Arizona), (190) (tunc deinde édition) (June): cover [legend on p. 5. [Watercolor of Grand Canyon scene on South Rim.]

Williams, Mary

1993 Looking upstream from So. Canyon. *The News* (Grand Canyon River Guides), 6(2) (Summer): 3. [South Canyon.] [Sketch.]

1993 Blacktail. *The News* (Grand Canyon River Guides), 6(2) (Summer): 4. [Sketch.]

1993 Horizontal Falls, Clear Creek. *The News* (Grand Canyon River Guides), 6(2) (Summer): 27. [Sketch.]

1994 Boatman working I. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, opposite table of contents.

1994 Looking upstream from South Canyon. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 4.

1994 Columbine. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 51.

1994 Boatman working II. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 95.

2006 Looking upstream from South Canyon. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. ii (frontispiece).

2006 Boatman working I. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. vi.

2006 Boatman working II. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 100.

2006 Still life with frogs. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 108.

2006 Now where did I put that? *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 134.

2006 Boatman working III. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 195.

Willoughby, Jim

1996 [Cartoon about Grand Canyon.] *Arizona Highways*, 72(5) (May): 48.

Wilson, James B.

1955 *The significance of Thomas Moran as an American landscape painter.* Doctoral dissertation, Ohio State University.

Wilson, Susan

1996 Day 2. North Canyon. *Boatman's Quarterly Review*, 9(3): 6. [Sketch.]

1996 Day 3. Lunch; South Canyon; downstream. *Boatman's Quarterly Review*, 9(3): 10. [Sketch.]

1996 Day 8. The patio at Deer Creek. *Boatman's Quarterly Review*, 9(3): 23. [Sketch.]

1996 Day 6. 1-10 mile; looking upstream. *Boatman's Quarterly Review*, 9(3): 24. [Sketch.]

Wilson, Thomas H.

2007 *Grand Canyon grandeur : early paintings and prints from the Hays Collection.* [Mesa, Arizona]: Southwest Museum Foundation, 24 pp. [Exhibition catalogue. From the collection of A. P. Hays in the Mesa Southwest Museum.]

Wonders, Karen

1993 Habitat dioramas; illusions of wilderness in museums of natural history. Uppsala: *Acta Universitatis Upsaliensis, Figura Nova Series 25*, 262 [263] pp. [Doctoral dissertation, 1993. See pp. 180-181, fig. 100, "Mountain Lion Group" at American Museum of Natural History, which illustrates a scene on the North Rim of Grand Canyon.]

Woolf, Suze

2014 [Watercolors.] *Boatman's Quarterly Review*, 27(2) (Summer): 19, 45. ["Blacktail", p. 19; "Upper Stone Creek", p. 45.]

Worcester Art Museum

1922 *Catalogue of paintings and drawings.* Worcester, Massachusetts: Worcester Art Museum, 231 pp. [See p. 196, listing of "Hermit Creek Canyon" by De Witt Parshall (not illustrated).]

Wysong, Peggy

1969 No mountain too big for his brush. *Arizonian* (Scottsdale), 17(23) (August 14): cover, 11, 26. [Gunnar Widforss.]

Y

Yoakum, Gail J.

1994 (PUBLISHER) *Art in Arizona : the premier collector's edition.* Tucson: Stanberry Corporation, 159 pp.

Yonkers Art Association

1947 *The Hudson River Museum at Yonkers : Yonkers Art Association : Thirty-second Annual Exhibition : Jan. 20th-Feb. 23rd, 1947.* [Yonkers, New York]: Yonkers Art Association, folded pamphlet.

[Under "Painting": "Grand Canyon, Arizona; Mansfield Fuldner" (ENTIRE NOTE). In annotated copy seen included sale price of "500."]

Yoshida, Hiroshi [吉田博]

1987 吉田博全木版画集 [Yoshida Hiroshi zen mokuhangashū]. *The complete woodblock prints of Yoshida Hiroshi.* (小倉忠夫 [Ogura Tadao], ed.) Tōkyō: 阿部出版 [Abe shuppan] [Abe Publishing], 203 pp. [In Japanese and English.] [Includes [no. 11] "グランドキャニオンGrand Canyon" (1925), from Yoshida's United States series.] [*NOTE*: Original production of print about 50; identified and signed in Japanese and English.]

1991 The Grand Canyon. *In: Patagonia® mail order : Spring 1991.* Bozeman, Montana: Patagonia Mail Order, Inc., wrap-around cover. ("Four wood-block prints by Hiroshi Yoshida have been selected as cover images for our four Spring '91 catalog versions. This one is entitled *The Grand Canyon*.") [In color.]

1996 吉田博全木版画集 [Yoshida Hiroshi zen mokuhangashū]. *The complete woodblock prints of Yoshida Hiroshi.* (小倉忠夫 [Ogura Tadao], ed.) Tōkyō: 阿部出版 [Abe shuppan] [Abe Publishing], 2nd ed., 203 pp. [In Japanese and English.] [Includes "グランドキャニオンGrand Canyon" (1925), from Yoshida's United States series.] [*NOTE*: Original production of print about 50; identified and signed in Japanese and English.]

Z

Zenzen, Joan Michele

1997 *Promoting national parks: Images of the West in the American imagination, 1864-1972.* Doctoral dissertation, University of Maryland at College Park, 468 pp. [Includes artists.]

Zhen, Lian Quan

2013 *Chinese landscape painting : techniques for watercolor.* Cincinnati, Ohio: North Light Books, 127 [128] pp. [Cover depicts "The Lookout" (*i.e.*, Lookout Studio) at Grand Canyon, which appears in the section, "Planning a Chinese vs. Western Painting", p. 47, where the locale is erroneously cited only as "North Rim of the Grand Canyon". See also p. 52, in the section, "Techniques for Varying the Composition", which shows (without name) Moran Point, South Rim.]

Zunie, Joey

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 40-45. [Includes reproduction of the following painting pertinent to this bibliography: "Lava Falls, Opposite Three Springs, and Hematite Mine, 2010. Acrylic on canvas, 36 × 48 in." (pp. 42-43).]

Addendum to the Complete Bibliography

List of Catalogs and Exhibition Publications

The following list is gathered from the main bibliography herein.

Anonymous

1915 Temporary catalogue of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1915. [No place]: The Wahlgreen Company, 56 pp. [Separately paginated part in *Official catalogue of exhibits : Panama-Pacific International Exposition, San Francisco, 1915*. [No place]: The Wahlgreen Company.] [See listings (with no further information): Bradley, Susan H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt [DeWitt Parshall], "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27).]

1915 [Map of Panama-Pacific International Exposition.] *In: Official catalogue of exhibitors : Panama-Pacific International Exposition, San Francisco, 1915.* San Francisco: The Wahlgreen Co., revised ed. [Separate topically related catalogues bound in one volume. Map laid in within the center of the volume, inside title-page (separate cover) of "Manufacturers and Varied Industries; Official Catalogue of Exhibitors; Panama-Pacific International Exposition, San Francisco, 1915. See in "The Zone" area, "Grand Canyon", adjacent to Fort Mason. On fold-out map verso is a bird's-eye perspective of San Francisco Bay with fair grounds in foreground, though not depicting The Zone as mapped.] [The Grand Canyon entertainment exhibit was sponsored by the Santa Fe Railway.]

Abbott, Judy; McKenna, K. L.; AND Van Rijn, Eva

2009 *Painted journeys on the Colorado Plateau.* (Introduction by Robert G. Breunig.) Flagstaff: Museum of Northern Arizona Press, 48 pp. [Exhibition catalogue.]

Anderson, Nancy K., AND Morand, Anne

1997 (WITH Sarah Kelly, Sally Mansfield, and Merl M. Moore, Jr.) Chronology. *In:* Anderson, Nancy K., *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 180-279.

Art Institute of Chicago

1913 *Catalogue of etchings and lithographs by Joseph Pennell. The Art Institute of Chicago from January 28 to February 21, 1913.* [No imprint], [6] pp. [including wraps]. [Lists "Sunset; Grand Canyon" and "The Temple; Grand Canyon" (p. [5]). (Not illustrated.)]

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield,

"From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Ballinger, James K., AND Rubinstein, Andrea D.

1980 *Visitors to Arizona 1846 to 1980.* Phoenix: Phoenix Art Museum, 207 pp. [Exhibition catalogue.]

Barter, Judith A.

2003 (WITH CONTRIBUTIONS BY Andrew J. Walker) *Window on the West : Chicago and the art of the new frontier, 1890-1940.* Chicago: Art Institute of Chicago, Hudson Hills Press, and National Book Network. [Exhibition, Art Institute of Chicago, 28 June-13 October 2003.]

Berger, Todd R.

2009 (ED.) *Grand Canyon Celebration of Art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, 42 pp. [1st Annual Grand Canyon Celebration of Art, exhibition catalog.]

2010 (ED.) *2010 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association, 34 pp. [2nd Annual Grand Canyon Celebration of Art, exhibition catalog.]

2011 (ED.) *2011 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association. [3rd Annual Grand Canyon Celebration of Art, exhibition catalog.]

2012 (ED.) *2012 Grand Canyon Celebration of Art.* Grand Canyon, Arizona: Grand Canyon Association, 30 pp. [4th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For later years see under "Grand Canyon Association" and under Mindy Riesenberg.]

Boston. Museum of Fine Arts

1893 *Museum of Fine Arts. Print Department. Catalogue of a selection of prints, arranged chronologically to illustrate the various processes of engraving invented from the 15th to the end of the 18th century. November 25, 1893, to May 20, 1894.* Boston: Alfred Mudge and Son, 65 pp. [See under "United States", p. 19, "Annin. 236. Walls of the Grand Cañon. After Thos. Moran.— 'Datur Hora Quieti.'" (ENTIRE ITEM)] [Engraving by Phineas F. Annin.]

Boston Art Club

1921 *Copley Society catalogue of paintings in water color by Winslow Homer, John S. Sargent, Dodge MacKnight : exhibited at the Boston Art Club, March 5th to March 22d, 1921.* [Boston: Boston Art Club], 17 pp. [Dodge MacKnight paintings include: "Grand View, Grand Canyon" (p. 15), "Grand Canyon" (p. 15), "The Grand Canyon" (p. 16), "Grand Canyon" (p. 17), "The Great Abyss, Grand Canyon" (p. 17), "Nature's Monument, Grand Canyon" (p. 17).] [*NOTE*: Catalogue lists only titles of

Branff, Phyllis

1980 *Thomas Moran, 1837-1926 : a search for the scenic.* Guild Hall Museum, 64 pp. [Exhibition catalogue; exhibition November 29, 1980-January 25, 1981.]

Brown, Elizabeth A.

[2000] *Afterglow in the desert : the art of Fernand Lungren.* (With an essay by Jane Dini.) Santa Barbara, California: University of California, University Art Museum, 96 pp. (Distributed by University of Washington Press, Seattle and London.) [Program for art exhibition, University Art Museum, May

2-July 9, 2000; Laguna Art Museum, Laguna Beach, California, January 20-March 24, 2001; Palm Springs Desert Museum, Palm Springs, California, April 11-June 10, 2001. Includes Grand Canyon: "*In the Abyss: Grand Canyon*" [c. 1895/1897, oil on canvas], p. 28 (see also p. 4, photo, "Portrait of Fernand Lungren with *In the Abyss*"); Plate 3, "*Above the Inner Gorge*, c. 1890s, watercolor"; Plate 21, "*Grand Canyon*, c. 1910, oil on canvas".]

Burke, Doreen Bolger

1985 *American Paintings in the Metropolitan Museum of Art. Volume III. A catalogue of works by artists born between 1846 and 1864.* (Kathleen Luhrs, ed.) [New York]: Metropolitan Museum of Art, xxxix, 479 pp. [See "Elliott Daingerfield, 1859-1932", pp. 348-351; and "DeWitt Parshall, 1864-1956", pp. 468-469.]

Charles Ahrhart [firm]

1901 *Official catalogue and guide book to the Pan-American Exposition : with maps of exposition and illustrations, Buffalo, N. Y., U. S. A. May 1st to Nov. 1st, 1901.* Buffalo, New York: Charles Ahrhart, 176 pp. [See under "Agriculture Building", p. 125, list of exhibitors: "Atcheson, Topeka & Santa Fe R. R., Chicago, Ill. Diorama of the Grand Canon of Arizona. Gallery, west end." (ENTIRE NOTE) See p. 124 for floor plan of Agricultural Building.]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Cook, Rachel

2017 (JUROR) *4th Louisiana Biennial: National Juried Exhibition, January 26-February 16, 2017.* [Ruston, Louisiana]: Louisiana Tech University, School of Design, [28] pp. [including wraps]. [See p. [7], "Kerstin Dale", whose "current work is based on her concern for the ecological changes in the Grand Canyon and the Colorado River, versus the population growth of the desert southwest"; illustrated with the piece, "10th Wave" (2015).]

Corcoran Gallery of Art

1917 *Catalogue of paintings in the Corcoran Gallery of Art.* Washington, D.C.: W. F. Roberts Co., 68th ed., new revised ed., 114 [115] pp. [See p. 79, listing for "The Afterglow, Grand Canyon, Arizona (Water Color)" by Lucien Whiting Powell.]

Dawson, Edward M.

1904 Exhibit O. [Abstract of exhibits of the Department of the Interior at the Louisiana Purchase Exposition in St. Louis, Missouri, 1904.] *From:* Report of the Secretary of the Interior. *In: Annual reports of the Department of the Interior for the Fiscal Year ended June 30, 1904. Report of the Secretary of the Interior. Report of the Comissioner of the General Land Office.* Washington, D.C.: U.S. Government Printing Office, pp. 325-330. [See "Panoramas" (p. 330): "Three large panoramas, painted in oil, occupy one end of the space assigned to the Department, representing . . . (3) 39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Ariz." (ENTIRE NOTE) (The other two panoramas are "Yosemite Falls and Valley", 39 feet, and "Yellowstone

Falls and Canyon", 18½ feet.)] [Regarding the Louisiana Purchase Exposition, as noticed in the Secretary of the Interior's report, see pp. 249-255.]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), DeWitt Parshall (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

1916 *Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, [6] pp. [Exhibition list includes six paintings of Grand Canyon: By Thomas Moran, "Mist in the Cañon"; by DeWitt Parshall, "Sunset", "From the Rim", and "Hermit Creek Cañon"; and by Frederick Ballard Williams, "The Prospector, Grand Cañon" and "Afternoon, Grand Cañon". Not illustrated. "Society of Men Who Paint the Far West", a methodological school of art.]

Fahlman, Betsy, AND Dunbier, Lonnie Pierson

2012 *Arizona's pioneering women artists : impressions of the Grand Canyon State.* Flagstaff, Arizona: Museum of Northern Arizona, *in collaboration with* The Arizona Committee of the National Museum of Women in the Arts, 92 pp. [Cover adds: *Directory and catalog*.] [Exhibition catalogue. First ed., 1st printing of 50 cloth copies, 250 paper copies.]

Fillmore, Gary

2010 *Canyon magic : Grand Canyon paintings from the Picerne Collection of Arizona Landmark Art. Kolb Studio, Grand Canyon Village, Arizona, April 7th to June 21st, 2010 : sponsored by The Grand Canyon Association [and] Arizona Centennial Landmark Art Collection : exhibit organized and catalog published by The Blue Coyote Gallery.* Cave Creek, Arizona: Blue Coyote Gallery, 77 pp.

NO DATE *Canyon magic : Grand Canyon paintings from the Picerne Collection of Arizona Landmark Art. Kolb Studio, Grand Canyon Village, Arizona, April 7th to June 21st, 2010 : sponsored by The Grand Canyon Association [and] Arizona Centennial Landmark Art Collection : exhibit organized and catalog published by The Blue Coyote Gallery.* Cave Crek, Arizona: Blue Coyote Gallery, "2nd Edition", 77 pp. [An on-demand publication; a 2nd printing(?).]

Freeman, Judi

1993 (ED.) *Mark Tansey.* Los Angeles: Los Angeles County Museum of Art. [Exhibition catalogue.]

Fryxell, Fritiof

1958 (ED.) *Thomas Moran : explorer in search of beauty. A biographical sketch : an account of the history and nature of* The Thomas Moran Biographical Art Collection *in the Pennypacker Long Island Collection, at the East Hampton Free Library, New York : and selected articles and illustrations relating to the life and work of Thomas Moran.* East Hampton, Long Island, New York: East Hampton Free Library.

Gerdts, William H.

1963 *Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Grand Canyon Association

2013 *Grand Canyon Celebration of Art 2013.* (Designed by Barbara Glynn Denney.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [5th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For earlier years see under Todd Berger.]

2014 *Grand Canyon Celebration of Art 2014.* (Designed by Barbara Glynn Denney.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [6th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2015 *Grand Canyon Celebration of Art 2015.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [7th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2016 *Grand Canyon Celebration of Art 2016.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [8th Annual Grand Canyon Celebration of Art, exhibition catalog.]

2017 *Grand Canyon Celebration of Art 2017.* (Designed by Barbara Glynn Denney; Faith Marcovecchio, ed.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [9th Annual Grand Canyon Celebration of Art, exhibition catalog.] [*NOTE*: For later years see under Mindy Riesenberg.]

Grand Canyon Trust

2001 *Painting down the rapids : Grand Canyon expressions : exhibit at Forbes Gallery.* New York, and Flagstaff, Arizona: Forbes Gallery, and Grand Canyon Trust, 52 pp.

2001 *Painting down the rapids : Grand Canyon expressions : exhibit at Forbes Gallery. Catalog supplement.* Flagstaff, Arizona, and Burlingame, California: Grand Canyon Trust, and Forbes Gallery, 16 pp.

Hardt, H. B.

1905 (COMPILER) *Official catalogue of the Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair, Portland, Oregon, U.S.A., June 1 to October 15, 1905. Lewis and Clark Centennial Exposition, 1905. Celebrating the one hundredth anniversary of the exploration of the Oregon country by Captains Meriwether Lewis and William Clark.* Portland, Oregon: Albert Hess and Co.; press of F. W. Baltes and Co. [See "Department of the Interior", pp. 36-37; specifically p. 37, listing of a panorama in oil, "39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Arizona".]

Heard Museum

1976 *Fred Harvey Fine Arts collection : an exhibition organized by the Heard Museum.* Phoenix: The Heard Museum, 103 pp.

Hockney, David

1999 *Space and line : Grand Canyon pastels on paper 1998 and works on paper 1966-1994.* [London]: [Annely Juda Fine Art], 95 pp. [Exhibition catalogue, Richard Gray Gallery, New York, and Annely Juda Fine Art, London.]

1999 *David Hockney : Espace/Paysage.* [*transl.* David Hockney: Space/Landscape.] Paris: Centre Georges Pompidou, 227 [228] pp. [In French.] [Exhibition catalogue for "David Hockney : Espace/Paysage", Galerie Sud, Centre Georges Pompidou, 27 January-26 April 1999.] [Gatefold wraps illustrate "A Closer Grand Canyon", 1998 (wrap-around illustration); Grand Canyon paintings and drawings illustrated, pp. 30-31, 39, 42-43, 53, 62, 64-65, 108-109, 154-165, 206; photograph, p. 207.]

[Hurley, Wilson]

1977 *Wilson Hurley: A retrospective exhibition.* Kansas City, Missouri: Lowell Press, *in association with* Albuquerque Museum and the Buffalo Bill Historical Center, Kansas City, [88] pp.

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Koenig, Seymour H.

1972 *Sky, sand and spirits : Navajo and Pueblo Indian art and culture : January 9-March 5, 1972 : an exhibition organized for The Hudson River Museum by Seymour H. Koenig.* Yonkers, New York: Hudson River Museum, [unpaginated]. [Exhibition catalog. Notes: "KD44 Supai (Havasupai): Painted wood, terraced designs above mouth, circles on cheeks, horned ears and head feathers missing, light orange body. Hopi, h. 11", 1900-1920. The Supai Kachina represents the Havasupai Indians who live well to the West of the Hopi villages." From the collection of Dr. and Mrs. Seymour H. Koenig. (Not illustrated in catalogue.)]

Kort, Pamela, AND Hollein, Max

2006 (EDS.) *I like America : Fiktionen des Wilden Westens.* [*transl.* I like America : fictions of the Wild West.] München, Berlin, London and New York: Prestel, 398 pp. [In German.] [Exhibition catalogue; Schirn Kunsthalle Frankfurt, September 28, 2006-January 7, 2007.]

2006 (EDS.) *I like America : fictions of the Wild West.* München, Berlin, London and New York: Prestel, 398 pp. [Exhibition catalogue; Schirn Kunsthalle Frankfurt, September 28, 2006-January 7, 2007.] [English ed.]

Morand, Anne, AND Ewing, Norma

1996 Checklist of field sketches of Thomas Moran. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 101-301.

Mead, Tray C.

1987 (ED.) *Capturing the Canyon: Artists in the Grand Canyon.* [Mesa, Arizona]: Mesa Southwest Museum, 48 [53] pp. ("Created in conjunction with the exhibit 'Capturing the Canyon,' May 23-July 26, 1987".)

Nash, Steven A.

1982 *Dallas Collects American Paintings: Colonial to Early Modern: An exhibition of paintings from private collections in Dallas.* Dallas: Dallas Art Museum. [See p. 80, "*Canyon Mists: Zoroaster Peak, Grand Canyon*, 1914", by Thomas Moran.]

Panama-Pacific International Exposition Company

1915 *The red book of views of the Panama-Pacific International Exposition. Official publication.* San Francisco: Robert A. Reid, [unpaginated]. [Cover title: *The red book of views of the Panama-Pacific International Exhposition. San Francisco. 1915.*] [See: "The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [*sic*]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism." (ENTIRE ITEM) Photo depicts outside view of the entrance to the Santa Fe Railway-created exhibit. The building is signed "Grand Canyon of Arizona".]

Pennsylvania Academy of the Fine Arts

1916 *The Philadelphia Water Color Club, the Pennsylvania Society of Miniature Painters : catalogue of the Fourteenth Annual Philadelphia Water Color Exhibition, and the Fifteenth Annual Exhibition of Miniatures, November 5 to December 10, 1916.* Philadelphia: Pennsylvania Academy of the Fine Arts, [2], 98, xv pp. [See "Plan of the Academy Galleries", p. 7; and under "South Corridor", notices of illustrations by Dodge MacKnight (*sic*) ("Ruins: Grand Canyon (Water Color)." and "A Side Canyon: Grand Canyon (Water Color).") (p. 26), and by Birger Sandzen ("In the Grand Canyon: Arizona (Lithograph).") (p. 26). (Not illustrated.)]

[Perlberg, Fr.]

1895 [Paintings exhibited.] *In: Katalog der Ausstellung des XI. Deutschen Geographentages : geöffnet vom 14. bis 21. April in den Räumen des Künstlervereins zu Bremen. Herausgegeben im Auftrage des Ortsausschusses von der Ausstellungskommission.* [*transl.* Catalog of the exhibition of the XI. German Geographers' Day: open from April 14th to 21st in the premises of the Kunstlerverein in Bremen. Published by the Exhibition Commission on behalf of the Local Committee.] Bremen: Verlag des Ortsausschusses. [In German.] [See pp. 95-96: "50 Aquarelle aus Nordamerika, gemalt und ausgestellt von Fr. Perlberg, Kunstmaler in München. Die einzelnen Bilder sind käuflich; Preislisten sind von dem in der Nähe befindlichen Aufseher zu erhalten." Paintings are itemized by title and include Colorado River scenes apparently reproduced from the publications of J. W. Powell and possibly C. E. Dutton.]

Petersen, Alan

2020 Release of the Catalogue Raisonné. *The Gunnar Widforss Catalogue Raisonné Project*, [7]: [1]. [Available online at https://www.gunnarwidforss.org/.]

The Print Club of Philadelphia

1926 *Memorial exhibition of the works of the late Joseph Pennell held under the auspices of the Philadelphia Print Club and the Pennsylvania Museum, in Memorial Hall, Fairmount Park, Philadelphia, from October 1st to October 31st, 1926.* Philadelphia: The Print Club of Philadelphia, 59, [36] pp. (Printed and copyright by J. B. Lippincott Company.) [Cover title: *Catalogue of the Pennell Memorial Exhibition 1926*. Half-title: *Catalogue of Etchings, Lithographs, Water Colors, Drawings and Books*.] [See p. 36, "Grand Canyon 1912", which lists: "The Black Gulf", "Bright Angel Trail", "The Walled City", The Façade of the Cathedral", "The Temple", "The Cathedral Door", "Sunset in the Canyon", and "Mist in the Canyon". Although selected items are illustrated in the unenumerated pages of the volume, none of them show the Grand Canyon items.]

Pucker Gallery [Clift, Ali]

2007 *Threads of Light: Cloth paintings by Ali.* Boston: Pucker Gallery, 20 pp. [including wraps]. [Exhibition catalogue. Includes Grand Canyon. Grand Canyon paintings illustrated: "Grand Canyon VIII" (p. 1 [cover]), "Grand Canyon IX" (p. 3) [Deer Creek Falls], [?] "Nicky Juggling" (p. 4), "Grand Canyon III" (p. 7) [Deer Creek Falls], "Grand Canyon I" and "Grand Canyon II" (p. 8), "Grand Canyon IV" (p. 9), "Grand Canyon X" (p. 11) [Deer Creek Falls], "Grand Canyon VII" (p. 13), "Grand Canon VI" (p. 15), "Grand Canyon V" (p. 17), "Red Wall Canyon" (p. 20 [back cover]) [Redwall Cavern].] [Artwork by Ali Clift; surname not noted in catalogue.]

Rao, Zongxi, AND Deng, Weixlong [饶宗颐; 邓伟雄]

2011 [Rao, AUTHOR; Deng, COMPILER] 大峡谷写生；北美洲美国 [*Daxiagu xie sheng : bei mei zhou meiguo*] [*transl.* Grand Canyon painting; North America]. Shenzhen Shi: 海天出版社 [Hai tian chu ban she] [Ha tian Publishing House], 13 pp. (饶宗颐书画册页丛刊 [Ráo zōngyí shūhuà cèyè cóngkā] [Rao Zongxi's calligraphy and painting album series]; 选堂游展写生丛刊, 饶宗颐 [xuǎn táng yóu jī xiěshēng cóngkān, ráozōngyí] [Rao Zongxi selected exhibition tour].) [In Chinese.]

Riesenberg, Mindy

2018 (ED.) *Grand Canyon Celebration of Art 2018 : celebrating 10 years.* (Barbara Glynn Denney, designer.) Grand Canyon, Arizona: Grand Canyon Association, 28 pp. [10th annual Grand Canyon Celebration of Art.] [For earlier years see under Todd Berger and under Grand Canyon Association.]

2019 (ED.) *Grand Canyon Celebration of Art 2019 : celebrating Grand Canyon National Park's centennial.* (Barbara Glynn Denney, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 56 pp.

2020 (ED.) *COA : Grand Canyon Celebration of Art : 2020.* (David Jenney, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 56 pp.

2022 (ED.) *COA : Grand Canyon Celebration of Art : 2022.* (Sammy Schwarcz, designer.) Grand Canyon, Arizona: Grand Canyon Conservancy, 60 pp.

Rinaldi, Fabrizio

2018 (ED.) *I colori di Gunnar Widforss : a cura di Fabrizio Rinaldi.* [*transl.* The colors of Gunnar Widforss : edited by Fabrizio Rinaldi.] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [In Italian.] ["Questo non è il catalogo di una mostra perché non c'è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani." (p. 3) (*transl.* This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—on an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.)]

Royal Academy of Arts

1905 *The Exhibition of the Royal Academy of Arts, MDCCCCV : the one hundred and thirty-seventh.* London: William Clowes and Sons, Ltd., 80 pp. ["The Grand Cañon of the Colorado River, Arizona", Thomas Moran, p. 10; also notes Moran's contact address in London, p. 73.]

Santa Fe Railway

NO DATE *An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection.* [No imprint], 26 pp., 30 sepia tone prints.

Seely, Beth, AND Price, L. Greer

2000 *A Century of Grand Canyon Art : selected works from 1900 to 2000 : exhibit catalog.* (Pam Frazier and Faith Marcovecchio, eds.) Grand Canyon: Grand Canyon Association, 32 pp.

Sheldon Memorial Art Gallery and Scultpure Garden

1993 *Pictures on Stone: American Color Lithography, 1836-1913 from the Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln : Seventh Annual Sheldon Statewide Touring Exhibition.* Lincoln: University of Nebraska, Sheldon Memorial Art Gallery and Sculpture Garden, [6] pp. [Exhibit guide for 11 venues, September 1993-July 1994. See p. [4], "Thomas Moran, 1837-1926, Grand Canyon of Arizona From Hermit Rim Road 1913, chromolithograph . . . ."]

Sjöberg, Fredrik, AND Petersen, Alan

2018 *Gunnar Widforss : Akvarellmålaren.* [*transl.* Gunnar Widforss : watercolorist.] Rimforsa, Sweden: Almlöfs Förlag, 64 pp. [Text in Swedish and English.] [Complements, but is not an exhibition catalogue for, the exhibit, "Gunnar Widforss—Akvarellmålaren", at Ljungbergmuseet, Ljungby, Sweden, June 16-September 16, 2018.]

Smithsonian Institution, National Gallery of Art

1924 *Catalogue of a collection of water-color paintings of the Grand Canyon of the Colorado, Yellowstone National Park, Yosemite Valley, Zion National Park, Utah National Park, and the Monterey coast of California. Of special interest to the Interior and Agriculture Departments. By Mr. Gunnar Widforss. On view in the central room of the National Gallery, Natural History Building, U.S. National Museum, December 10 to January 10.* Washington, D.C.: U.S. Government Printing Office, 4 pp. [List headed, "Water Colors By Gunnar Widforss"; 72 paintings, listed by title only.]

Spassky, Natalie

1985 (WITH Linda Bantel, Doreen, Bolger Burke, Meg Perlman, and Amy L. Walsh) *American Paintings in the Metropolitan Museum of Art. Volume II. A catalogue of works by artists born between 1816 and 1845.* (Kathleen Luhrs, ed., *with* Jacolyn A. Mott.) [New York]: Metropolitan Museum of Art, *in association with* Princeton University Press, lv, 670 pp. [See "Thomas Moran, 1837-1926", pp. 519-524.]

Swinnerton, Jimmy

2001 *James Swinnerton.* Santa Fe, New Mexico: Gerald Peters Gallery, 66 [68] pp. [Exhibition catalog; September 21-November 17, 2001.]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Tutt, George

2007 "Grand Canyon Suite". *In: Kansas Watercolor Society at The Wichita Center for the Arts presents Great 8 Exhibition 2007, November 16, 2007-January 6, 2008.* Wichita, Kansas: The Wichita Center for the Arts, [unpaginated].

Utah Museum of Fine Arts

1986 *Six mois aux États-Unis : the drawings of Albert Tissandier.* [Salt Lake City]: University of Utah, Utah Museum of Fine Arts, 6 pp. [Exhibition catalogue.]

Wilson, Thomas H.

2007 *Grand Canyon grandeur : early paintings and prints from the Hays Collection.* [Mesa, Arizona]: Southwest Museum Foundation, 24 pp. [Exhibition catalogue. From the collection of A. P. Hays in the Mesa Southwest Museum.]

Worcester Art Museum

1922 *Catalogue of paintings and drawings.* Worcester, Massachusetts: Worcester Art Museum, 231 pp. [See p. 196, listing of "Hermit Creek Canyon" by De Witt Parshall (not illustrated).]

Yonkers Art Association

1947 *The Hudson River Museum at Yonkers : Yonkers Art Association : Thirty-second Annual Exhibition : Jan. 20th-Feb. 23rd, 1947.* [Yonkers, New York]: Yonkers Art Association, folded pamphlet. [Under "Painting": "Grand Canyon, Arizona; Mansfield Fuldner" (ENTIRE NOTE). In annotated copy seen included sale price of "500."]

PART 2

SELECTED BIBLIOGRAPHY ARRANGED BY NAMES OF ARTISTS

Anonymous

1913 Grand Canyon of the Colorado[,] Arizona. America the land of many wonders. *In: Doan's directory of the U.S. with latest census of large cities 1913 [-] 1914.* Buffalo, New York: Foster-Milburn Co., cover. [Doan's Kidney Pills advertising brochure, 32 pp.] [See ***endpiece*** in the present volume, p. [341].]

1922 [Illustrations.] *In:* Hanstein, Otfrid von (ed.), *In den Tälern des Todes : die abenteuerliche Erforschung der Wunderwelt am Colorado durch J. W. Powell.* (*transl.* 'In the valleys of death: the adventurous exploration of the wonderful world of the Colorado by J. W. Powell'.) Dresden: Verlag Deutsche Buchwerkstätten, 176 pp., plates. ("Jäger und Forscher" series [Hunters and Explorers].) ("Zeilenguß-Maschinensatz und Druck von Oscar Brandstetter, Leipzig" [Line-cast typesetting and printing by Oscar Brandstetter, Leipzig]). [In German.] [This is a novelized free translation of Powell's *Exploration of the Colorado River of the West and its Tributaries* (1875). The plates and illustrations throughout are redrawn from Powell and other sources, with fanciful embroiderments to highlight action and situations in the text (Powell is even depicted with two whole arms). No artist is credited.] **[See Figs. 2E-1, 2E-3 in the present volume.]** [Hanstein's volume also appeared in a 2nd and 3rd, revised eds. (Verlag Deutsche Buchwerkstätten G.m.b.H., Leipzig, 1928, 1931; "Durch Steppen und Urwald" series [Through Steppes and Jungle]). Dust jackets for these two editions have not been seen.]

Mary Ogden Abbott

Abbott, Mary Ogden

1956 Through the Grand Canyon. Four sketches by Mary Ogden Abbott. *Appalachia*, 31(1): four pages following p. 40. [Printed in black-and-white.]

Adel Abdessemed

Hoberman, Mara

2013 Adel Abdessemed. (Studio visit and portrait by Robert Lakow.) *Whitewall* (New York), (Spring): 92-101. [Artist and performance artist. See p. 95, reference to Abdessemed having "dangled over the Grand Canyon while scratching 'DEATH' onto the rock face." (ENTIRE NOTE)]

Pat Ackor

Kappel, Tana

2015 Nature inspires artist's creations; Pat Ackor gives back. *Field Notes* (The Nature Conservancy, Arizona Chapter), (Spring): 12-13. [Paintings and weavings inspired by Colorado River canyons, and her donation of the bulk of her estate to The Conservancy to support work on the lower San Pedro River and the Baja Marine Initiative in the Colorado River delta.]

Kevin Adams

Lyons, Lana

1993 Looking up at the Grand Canyon: An artist's view. *Courier* (newsmagazine of the National Park Service), 38(3): cover, inside front cover, 5-6. [Artist Kevin Adams.]

Peter Adams

Hagerty, Donald J.

1998 Grand Canyon views. *Southwest Art*, (February): 22, 24. ["Afternoon Shadows at Maricopa Point" by Peter Adams; "Studies for Arizona Suite" by Wilson Hurley; "Canyon Morning" by Merrill Mahaffey.' [Excerpt from Hagerty, *Leading the West* (1997).]

Bruce Aiken

Anonymous

1991 Artist Bruce Aiken has made a career of capturing the heights of nature's bounty from the depths of the Grand Canyon. *People Weekly*, 36(15) (October 21): 107.

1995 The man from the bottom of the Canyon. *O' Pioneer* (Grand Canyon Pioneers Society), 6(3) (March): 4-5. [Bruce Aiken.]

2005 First Lady receives unique work of art. *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 2. [Laura Bush receives artwork of Colorado River scene painted by Bruce Aiken on an oar blade.]

2006 The story of the Bruce. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 12(27) (July 6-12): 6. [Bruce Aiken studio opening.]

2012 Grand Canyon comes alive at Sky Harbor Airport. *Pinyon Press* (Xanterra South Rim, L.L.C., Grand Canyon), 2012(19) (September 19): 4. [Three art exhibitions featuring Grand Canyon unveiled in Phoenix, presented by Phoenix Airport Museum. "A Grand Home: The Art of Bruce Aiken"; "A Grand Collection", from the collections of Grand Canyon National Park and Grand Canyon Association; "A Grand Ride", color mule-ride photographs by Tom Brownold. Notice only.]

Aiken, Bruce

2007 Artist's acknowledgments. *In:* McGarry, Susan Hallsten, *Bruce Aiken's Grand Canyon : an intimate affair*. Grand Canyon, Arizona: Grand Canyon Association, pp. xi-xii.

2009 Bruce Aiken; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 2-3. [Artwork not illustrated.]

2020 Bruce Aiken, landscape painter. *From:* Interviews [SECTION]. *In:* Dundas, Zach (ed.), *Grand Canyon : "the ages at work".* Austin, Texas: Wildsam Field Guides, p. 95.

Benford, Sally

2007 Bruce Aiken: Grand Canyon treasure. *In:* Off-Ramp [SECTION]. *Arizona Highways*, 83(11) (November): 7.

Berger, Todd R.

2003 A canyon-sized work of art. *Canyon Views* (Grand Canyon Assocation Member Newsletter), 9(3) (Fall): 3. [Bruce Aiken's "Shoshone Point".]

Betz, Eric

2011 In the ultimate grandeur; artist Bruce Aiken celebrated in new exhibit. *Northern Arizona's Mountain Living Magazine*, (August): 26-28.

Brown, Jackie

2006 After 33 years, Aiken to retire. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(1) (January/March): 6, 11. [Bruce Aiken. Reprinted from *Grand Canyon News*, December 3, 2005.]

Bruner, Betsey

2011 Following the muse; for almost 40 years, artist Bruce Aiken has followed the call of the Grand Canyon. *Flagstaff Live!*, 17(28) (July 14-20): 1, 3, 16-19.

Frazier, Pam [Frazier, Pamela]

2003 The art of Bruce Aiken; one with the Canyon. *Canyon Views* (Grand Canyon Association), 9(1) (Winter): 5.

Furey-Werhan, Carol

1995 Bruce Aiken speaks to GCPS at Verkamp's store. *O' Pioneer* (Grand Canyon Pioneers Society), 6(5) (May): 9.

Guthrie, Patricia

1985 Aiken's reality; an artist paints his home—the Grand Canyon. *Northern Arizona Life*, 2(2) (March/April): 21-23. [Bruce Aiken.]

McClellan, Bill

1981 Back to the basics; life at the bottom of the Canyon. *Arizona Highways*, 57(4) (April): 38-46. [Bruce Aiken family at Roaring Springs. Includes remarks on Aiken's painting, and photo of him sitting at an easel.]

2018 Back to the basics: Life at the bottom of the Canyon. *In:* Stieve, Robert (ed.), *Grand Canyon National Park : 10 decades of stories and photographs from Arizona Highways : 1919-2019.* Phoenix: Arizona Highways, pp. 155-164. [Bruce Aiken family at Roaring Springs.] [Reprinting of McClellan (1981).]

McGarry, Susan Hallsten

2007 *Bruce Aiken's Grand Canyon : an intimate affair.* (Foreword by John McCain, introduction by James Ballinger.) Grand Canyon, Arizona: Grand Canyon Association, 150+ pp.

2008 An intimate affair; a new book chronicles the 30 years Bruce Aiken spent painting—and living in—the Grand Canyon. *Southwest Art*, 37(9) (February): 8, 112-113. [Excerpted from *Bruce Aiken's Grand Canyon: An intimate affair*.]

Targos, Renée

2005 Bruce Aiken: Love on the rocks. *Art Talk*, 25(2) (November/December): 34-35.

Trepper, Beth

NO DATE Canyon canvas; transplanted artist finds beauty at the bottom of the Grand Canyon. *In: Bruce Aiken fine art.* [Grand Canyon, Arizona: Bruce Aiken], large-format folded brochure, 1 leaf. [Advertising brochure; copy obtained new in 1998. Trepper's interview occupies entire single side of leaf.]

Walzak, Kylie

2006 Bruce almighty; legendary artist and icon, Bruce Aiken, relocates to Flag to share 30 years in the Canyon. *Flagstaff Live!*, 12(26) (June 29-July 5): 1, 18-22.

Louis Akin

Anonymous

1905 A land of rainbow cliffs. Paintings of the Grand Canyon and scenes among the Hopis. *The New York Times*, (April 21): 9. [Louis Akin exhibition in New York.]

1905 [Exhibition.] *American Art News*, 3(76) (April 22): 1. [Notice of exhibition of ten paintings of Grand Canyon, and 11 pictures and eight studies of Hopi Indians, by Louis Akin at the Clausen Galleries, New York.]

1911 Transportation Committee of the Missouri State Medical Association. *The Medical Herald* (St. Joseph, Missouri), 30(5) (May): 221. [Special train cars for the American Medical Association meeting in Los Angeles, ". . . joining at Kansas City, on June 22, where they will form a part of the Missouri Valley special over the Santa Fe Railway via the Grand Canon." (ENTIRE NOTE) See also p. 236, illustration, "'El Tovar' Hotel, Grand Canyon of Arizona; Stopover point on route of the Missouri Valley and Southwest Special", which is a reproduction of the Louis Aikin painting of El Tovar.]

2000 Verkamp's features famous Akin painting. *In: Grand Canyon-Tusayan tourist guide : your guide to what's going on at Grand Canyon and Tusayan : fun at the canyon : Fall 2000.* Williams, Arizona: Williams-Grand Canyon News, p. 13.

2002 See famous Canyon painting; Verkamp's features Akin work, also Native American handicrafts. *In: Grand Canyon Tusayan guide : Spring 2002.* Williams, Arizona: Williams-Grand Canyon News, p. 14.

Akin, Louis [See Figs. 1GG, 1HH in the present volume.]

1913 The Grand Cañon. *American Museum Journal*, 13(3) (March): frontispiece. [See also in this number the article by Robert L. Warner, pp. 112-117.]

2006 "A Christmas Morning," by Louis Akin, 1908. *Journal of Arizona History*, 47(4) (Winter): cover, inside front cover. [Oil on canvas. A Colorado River scene in Grand Canyon.]

Babbitt, Bruce E.

1973 *Color and light: The Southwest canvases of Louis Akin.* Flagstaff, Arizona: Northland Press, 76 pp. [1,750 copies. Also a specially bound ed. of 50, signed.] [Also a 1st paperbound printing, 1988.]

Forrest, Earl R.

1956 Louis Akin—Artist of Old Arizona. *The Westerners brand book, Los Angeles Corral, Book 6.* Los Angeles Westerners, pp. 30-47.

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Pennell, Joseph

1913 Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

Warner, Robert L.

1913 Louis Akin, American artist. *American Museum Journal*, 13(3) (March): frontispiece, 112-117.

American Museum of Natural History [exhibitor]

American Museum of Natural History

NO DATE *Educator's guide : the Jill and Lewis Bernard Family Hall of North American Mammals : featuring carnivorans.* [New York]: American Museum of Natural History, [11] pp. [See p. [4], "Mountain Lion (*Puma concolor*)"; diorama portrays a Grand Canyon view on the North Rim.]

Anthony, Harold E.

1942 A grand tour of North America. *Natural History*, 49(4): cover, leaf between 188-189, 189-205. [American Museum of Natural History's new Hall of North American Mammals; see mountain lion diorama (facing p. 189, pp. 192, 193, 202-203), which portrays a scene on North Rim of Grand Canyon.]

Wonders, Karen

1993 Habitat dioramas; illusions of wilderness in museums of natural history. Uppsala: *Acta Universitatis Upsaliensis, Figura Nova Series 25*, 262 [263] pp. [Doctoral dissertation, 1993. See pp. 180-181, fig. 100, "Mountain Lion Group" at American Museum of Natural History, which illustrates a scene on the North Rim of Grand Canyon.]

Anderson Design Group

Anonymous

2019 Parks are a big draw this fall; a Nashville design group created prints honoring all 61 national parks. *American Way* (American Airlines), 52(9) (September): 24. [Anderson Design Group, Nashville, Tennessee. Four prints illustrated, including Grand Canyon National Park.]

Anderson, Joel; Anderson, Nathan; AND Anderson Deisgn Group

2015 *59 illustrated national parks : 100th anniversary of the National Park Service : celebrating 100 years of wilderness and wonder : with original poster art by Anderson Design Group.* Nashville, Tennessee: Anderson Design Group, Inc., 160 pp. ("Original posters are by Anderson Deisgn Group: Joel Anderson, David Anderson, Julian Baker, Andy Gregg, Aaron Johnson and Michael Korfhage." [p. 160]) ["Grand Canyon", pp. 48-51. See also pp. 5, 7, 11.]

2016 *59 illustrated national parks : 100th anniversary of the National Park Service : celebrating 100 years of wilderness and wonder : with original poster art by Anderson Design Group.* Nashville, Tennessee: Anderson Design Group, Inc., "Second Edition printing [*sic*], February 2016", 160 pp. ("Original posters are by Anderson Deisgn Group: Joel Anderson, David Anderson, Julian Baker, Andy Gregg, Aaron Johnson and Michael Korfhage." [p. 160]) ["Grand Canyon", pp. 48-51. See also pp. 5, 7, 11.]

Phineas F. Annin [engraver]

Boston. Museum of Fine Arts

1893 *Museum of Fine Arts. Print Department. Catalogue of a selection of prints, arranged chronologically to illustrate the various processes of engraving invented from the 15th to the end of the 18th century. November 25, 1893, to May 20, 1894.* Boston: Alfred Mudge and Son, 65 pp. [See under "United States", p. 19, "Annin. 236. Walls of the Grand Cañon. After Thos. Moran.—'Datur Hora Quieti.'" (ENTIRE ITEM)] [Engraving by Phineas F. Annin.]

Weitenkampf, F.

1912 *American graphic art.* New York: Henry Holt and Co., 372 pp. [See pp. 150-151, note, *in passing*, of Phineas F. Annin's "Walls of the Grand Cañon", after Thomas Moran. (Not illustrated.)]

E. M. Arnold

Harbin, Adrian

1937 *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona.* (Drawings by E. M. Arnold.) Chicago: Adrian Harbin [privately printed] 21 pp. [Cover stock light, smooth; trim size 19.0 × 14.2 cm; compare to 2nd ed.]

1939 *Golly! What a gully : or—Four days at the Grand Canyon of the Colorado in northern Arizona.* (Drawings by E. M. Arnold.) Los Angeles: Adrian Harbin [privately printed], 21 pp. [This is an unstated 2nd ed. with different illustrations and slightly different layout. Cover stock darker than in 1st, and slightly textured. Trim size smaller than 1st, 18.9 × 13.3 cm.]

José Arpa Perea

Rodríguez Serrano, Carmen

2018 La fascinación por el paisaje: una vista del Gran Cañón del pintor José Arpa Perea. The fascination for the landscape: a view of the Grand Canyon by the painter José Arpa Perea. *Laboratorio de Arte* (Universidad de Sevilla, Departamento de Historia del Arte), 30: 551-556. [In Spanish, with bilingual title and abstract.]

Jana Aukon

Muller, Seth

2011 Visual love letters; Jana Aukon's art captures a passion for the land. *Northern Arizona's Mountain Living Magazine*, (February): 28-30.

George Averbeck

Anonymous

2018 Winter to Spring; exhibits not to miss. *Northern Arizona's Mountain Living Magazine*, (January): 41. [Includes "Confluence of Color; Works by Serena Supplee and George Averbeck; Museum of Northern Arizona, Flagstaff; Feb. 17-May 28. Includes illustration, "Depth of Desire" by Serena Supplee.]

Chase, MacKenzie

2018 Confluence of Color; the Colorado Plateau is illuminated through the eyes of George Averbeck and Serena Supplee. *Flagstaff Live!*, 24(8) (February 15-21): cover, 3, 14-16. [Art exhibition at Museum of Northern Arizona.]

Sullivan, Sharon

2018 Confluence of color; a coming together of two artists and two mediums. (Paintings by Serena Supplee, glasswork by George Averbeck.) *Northern Arizona's Mountain Living Magazine*, (February): 20-22.

Dudley Bacon

Arnold, Amanda

2014 Beyond the paper; the expansive and unusual photography of Dudley Bacon. *Northern Arizona's Mountain Living Magazine*, (August): 36-38. [Notes, "Lee's Ferry Sunrise" is inspired from one of his photographs but is made of carboard, candy wrappers, toilet paper tubes, plastic bags and the green bags that limes are sold in."]

Bryan Baker

Janssen, G. Arthur [Janssen, Art]

2015 Eighty pounds of bronze. *Ranger* (Association of National Park Rangers, Journal), 31(2) (Spring): 8. [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather's work in creating the National Park Service. Includes photo of the author with the plaque at Grand Canyon.] [Bryant Baker, sculptor; 28 plaques cast by Gorham Bronze in late 1930.]

2015 Eighty pounds of bronze—Grand Canyon's memorial Mather plaques [*sic*]. *The Ol' Pioneer* (Grand Canyon Historical Society), 26(4) (Fall): 1, 3-8. [Regarding a series of plaques produced at various times to commemorate Stephen T. Mather's work in creating the National Park Service. Article also includes information about plaques distributed throughout the national park system.]

Bob Barlow

Murphy, Joy Waldron

1988 Bob Barlow. *Southwest Art*, 17 (May): 42-47.

Robert Barron

Lewis, Rhona

2012 Sculpting faces and futures. *Mishpacha* (Brooklyn, New York, New York; and Har Hotzvim, Jerusalem, Israel), (400) (13 Adar 5772/March 7, 2012): 56-63. [Regarding Robert Barron, a facial prosthetic specialist. See p. 58: "When he was young, Barron once spent weeks perfecting a painting of the Grand Canyon. It was so realistic that on the opening day of the state fair he found it hanging in the photo gallery. He won a blue ribbon." (ENTIRE NOTE)]

Dana Bartlett

John Moran Auctioneers

2011 *California and American fine art auction : Tuesday, February 15, 2011 : catalogue.* Altadena, California: John Moran Auctioneers, 36 pp. [Title-page indicates *California and American Paintings Sale*.] [See p. 14: "69; Dana Bartlett (1882-1957 Los Angeles, CA); Grand Canyon Landscape . . . watercolor on paper under glass . . . ." (small illustration).]

Jules Baumann

Baumann, Jules

1892 *The Grand Cañon of the Colorado River : Arizona.* St. Louis, Missouri: Aug. Gast Bank Note Co., broadside lithograph, 1 sheet (25 × 39 inches). ("Sketched from Nature by Jules Baumann, June 1891." "Copyright 1892 by Jules Baumann of Prescott, Arizona.") [Three views of Grand Canyon and one view of Flagstaff and the San Francisco Peaks. Primary view (bottom): "Panoramic View of the Grand Cañon as Seen from John Hance's Ranch on the South Rim, 65 Miles from Flagstaff". Upper left: "Hance Cañon, 1.5 Miles from its Mouth Into the Main Colorado Cañon, Looking East".

Upper right: "Looking Across the Main Cañon from the Rim of Hance Cañon, Looking North". Top center: "Flagstaff and the San Francisco Peaks on the Atlantic & Pacific R.R."]

1972 "The Grand Canyon of Arizona"; a panorama by Jules Baumann. *Journal of Arizona History*, 13(1) (Spring): 26-32. [With unsigned introduction that notes: "A rather unusual Grand Canyon promotional curio was recently discovered among Victorian memorabilia in an old Prescott home, and has been contributed to the Arizona Historical Society by Lester W. Ruffner. Entitled '*The* Grand Canyon *of* Arizona,' the item is a rolled drawing in full color of various views of the Grand Canyon in 1908. [¶] Jules Baumann, an artist who was active in mining interests in the Prescott area, made his wax crayon drawings of the Canyon, had them reproduced by the Williamson-Haffner Engraving Company of Denver, and published them with accompanying text as a sales item along the Santa Fe Pacific Railroad at Flagstaff and for tourists at the Canyon. Complete with mailing tube, the drawings sold for fifty cents in 1909. Several pictures of the drawings, together with the text, which is typical of the articles then written about the Canyon, are reproduced here." Reproductions not in color.]

Lucy Bellwood

Bellwood, Lucy

2013 *Grand adventure.* Portland, Oregon: [no imprint], [28] pp. [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2013 I joined a crew of 5 intrepid rafters to row through the entirety of the Grand Canyon in 3 weeks. The trip was one I had been planning with my childhood best friend for almost 14 years—since the days when she dreamed of becoming a river guide and I a cartoonist. This trip was her 70th down the river and my first. The following journal comic was drawn at the end of each day and generally colored before breakfast the following morning." (p. [3]).]

2015 *Rim to river.* Portland, Oregon: [no imprint], [20] pp. (Printed by Colorhaus Printing, Portland, Oregon.) [Distributed by buyolympia.com (Buyolympia Corporation).] ["In August of 2015 I teamed up with Arizona River Runners to produce a travelogue comic about one of their motorized, seven-day whitewater rafting trips through the Grand Canyon. From Lees Ferry to the Whitmore helipad, our crew shepherded sixteen passengers through whitewater rapids, up steep side canyons, and into hidden waterfalls. It was utter bliss—even in 115 degrees of desert heat. The journal that follows was drawn freehand during the ten days I was with the crew, then watercolored upon my return to Portland." (p. [2]).]

Cynthia Bennett

Bennett, Cynthia

1986 *Lightfall and time : fifteen southwestern national parks.* (Foreword by Ann Zwinger; text by Susan Lamb.) Grand Canyon, Arizona: Grand Canyon Natural History Association, and Flagstaff, Arizona: Northland Press, [unpaginated]. [Paintings.]

1988 Mount Sinyala, Grand Canyon #2. *Arizona Highways*, 64(6) (June): inside back cover. [Painting.]

Blue, Martha

1982 Cynthia Bennett: A patch of sky through canyon walls to chasm floor. *Southwest Art*, 11(11): 72-77.

Lamb, Susan

1987 Paintings inspired by Southwest parks on exhibit. *Courier* (U.S. National Park Service), 32(5) (May): 31. [Artist Cynthia Bennett; includes Grand Canyon.]

Lee Bennion

Bennion, Lee

2003 From Lee Bennion's canyon sketchbook—Olo Datura. *The Waiting List* (Grand Canyon Private Boaters Association Quarterly), 6(3) (Fall): 61.

Meghan Bergeron

Anonymous

2021 A look at other endangered and threatened species at Grand Canyon. (Illustrations by Mehghan Bergeron.) *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 14-15. [Continues the article by Sasha Escamilla ("Sentry milk-vetch: Emerging threats and new discoveries", pp. 10-13), but it is unclear whether this is also authored by her.] [California condor, Yuma Ridgway's rail, Mexican spotted owl, humpback chub, razorback sucker, southwestern willow flycatcher, western yellow-billed cuckoo. Illustrations are paintings.]

Oscar E. Berninghaus

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Arthur W. Best

Anonymous

1904 Masterful paintings. *Overland Monthly*, 44(3) (September): 386. [Notice of forthcoming exhibition of Grand Canyon paintings by Arthur W. Best.]

Elizabeth Black

Black, Elizabeth

2009 Elizabeth Black; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 4-5.

2015 Historical art. *Boatman's Quarterly Review*, 28(4) (Winter 2015-2016): 7. [Regarding her painting (illustrated), "Bessie and Glen in the Valley of the Shadow, Horn Creek Rapid, 1928".] [Glen and Bessie Hyde.]

Carstens, Rosemary

2013 Black and Brown: A Grand Canyon point of view; a painter and a photographer meet, marry and build a life around art. *Western Art and Architecture*, (February/March): 148-153. [About Elizabeth Black, painter; and Chris Brown, photographer.]

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Stuart Black

Anonymous

2003 Art from space. *Geographical*, 75(7): 22-25. [Stuart Black.]

Steve Bledsoe

Muller, Seth

2010 Into the great expanse; artist Steve Bledsoe captures stunning people and landscapes. *Northern Arizona's Mountain Living Magazine*, (November): 32-34.

Rechel, Diane

2003 Down the river; Bledsoe drawings nab nature. *Flagstaff Live!*, 9(22) (May 29-June 4): 11. [Steve Bledsoe.]

Sumner H. Bodfish

Ratcliffe, Graham

2023 A recently discovered, hitherto unknown painting. The first ever painting of Grand Canyon's Inner Gorge. *The Ol' Pioneer* (Grand Canyon Historical Society), 34(1) (Winter): 3-10. [Painting in oil by "G.S.B." (originally misread), 1882, ascertained to have been Sumner H. Bodfish; the same scene as which appears (with no apparent credit) as "Figure 1.—Grand Cañon of the Colorado" in John Wesley Powell's 1875 *Exploration of the Colorado River of the West and its Tributaries*. The artwork appears to have been the model for the Powell illustration, not copied from the illustration. Article includes much about Bodfish's work with the Powell Survey.]

Amery Bohling

Stieve, Robert

2019 Amery Bohling. *Arizona Highways*, 95(2) (February): cover, 1, 4-5. [Issue commemorates the centennial of Grand Canyon National Park. The cover art, "Approaching the Windy Ridge 40×30", is an oil painting by Bohling (also shown with the artist on p. 4) that depicts two packers with mules ascending a Grand Canyon trail. Editor's note on p. 5 indicates that the painting will be availble for purchase at the Grand Canyon Celebration of Art, September 14, with proceeds benefiting the Grand Canyon Conservancy.]

Linda Borden

Hoofnagle, Keith

1980 The Rangeroons present part one of a new series: Cartoon ideas contributed by our readers! (those that could be printed!). *In Touch* (U.S. National Park Service, Division of Interpretation), 1(33) (Fall): [24]. [Includes cartoon panel, "Help Save a Burro—Get Your Ass Out of the Grand Canyon!"; idea from Linda Borden, U.S. Forest Service, sent by Art Hathaway, U.S. National Park Service, Spokane.] [Also note p. 2: "This issue's art work is sponsored by the Grand Canyon Natural History Association. We want to thank Jack O'Brien, Executive Secretary, and the asociation members for their generosity and sensitivity to this situation."]

Carl Oscar Borg

Borg, Carl Oscar

1990 The hush of evening (c 1925). *Southwest Art*, 19(11) (April): cover. [Painting.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Hough, Katherine Plake

1990 Carl Oscar Borg. *Southwest Art*, 19(11) (April): cover, 66-73.

Susan H. Bradley

Anonymous

1915 Temporary catalogue of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1915. [No place]: The Wahlgreen Company, 56 pp. [Separately paginated part in *Official catalogue of exhibits : Panama-Pacific International Exposition, San Francisco, 1915*. [No place]: The Wahlgreen Company.] [See listings (with no further information): Bradley, Susan

H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt, "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27).]

Hudson Bridge

Anonymous

1919 Leave for Grand Canon. *El Palacio* (Santa Fe, New Mexico), 6(8) (March 29): 125. ["Hudson Bridge, a young St. Louis artist, and his mother, Mrs. Hudson Bridge, who came to Santa Fe several days ago because O. E. Berninghaus of the Taos Society of Artists, urged them not to miss this city, left last evening for the Grand Canon." (ENTIRE ITEM)]

Pauline Brunt

Anonymous

2011 Good Science stops here this summer as experts in fossil record, math, flood geology, cell biology and wild weather support creation. *7Wonders Creation Museum, Newsletter* (Silverlake, Washington), (16) (Spring):. [Includes passing note of "Grand Canyon features" above a Noah's Ark display, painted by Pauline Brunt (not illustrated).]

George Elmer Burr

Powell, Edith Williams

1921 George Elmer Burr; an etcher of the desert. *The Print Connoisseur*, (June): 311-321. [See p. 312, note of "a vigorous view in the Grand Canyon" from "a *Desert Set*" by Burr (not illustrated).]

F. P. Burt

Stanton, Robert Brewster

1890 The Denver, Colorado Canon and Pacific Railway project. *Engineering News*, 24(42) (October 18): 341-344, 353-357. [Includes Stanton photos and drawings made from Stanton photos by [F. P.] Burt of *Engineering News*.] [Denver, Colorado Cañon & Pacific Railroad.] [*NOTE*: Regarding F. P. Burt, see in Charles Whiting Baker, "The Story of 'Engineering News'", *Engineering News-Record*, 78(1) (April 5, 1917): 6. Staff expansion in early 1887 brought Baker and "At the same time, F. P. Burt, a young Canadian engineer with a special artistic talent, was brought to establish the nucleus of an illustration department." (ENTIRE NOTE)] **[See Fig. 2I in the present volume.]**

Devereux Butcher

Black, Donald M.

1954 Painting in the national parks. *National Parks Magazine*, 28(117) (April/June): cover, 49, 57-61. [Cover illustration (legend, p. 49) is "Grand Canyon from South Rim. A sketch in oil by the editor", Devereux Butcher.]

Howard Russell Butler

Anonymous

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

Ronnie Cachini

Cachini, Ronnie

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 33-37. [Includes reproduction of the following paintings pertinent to this bibliography: "Sites in the Grand Canyon", 2010. Acryclic on canvas, 30 × 40 in." (p. 36); "Colorado River, 2009. Acrylic on canvas, 33 × 43 in." (p. 37).]

Henry Moubray Cadell

Frech, Fritz

1893 Section in Congress Canyon opposite Point Sublime. *In:* Emmons, Samuel Franklin, Geological guide book of the Rocky Mountain excursion. Congrèss Géologique International, Compte Rendu de la 5me Session, Washington, 1891. Washington: Imprimerie du Gouvernement, Part 4B, pp. 476-481. [Two lithographic plates drawn by Henry Moubray Cadell of Grange, Boness, Scotland, one of the members of the excursion. See in the Introduction herein under 1891, Pl. XII, "Congress Canyon Below Hance's Cabin." and Pl. XIII, "Grand Canyon Above the Mouth of Congress Canyon." Artwork signed "HMC".] **[See Figs. 1AA, 1BB in the present volume.]**

Kristen Caldon

Muller, Seth

2014 On the wall; visual love affairs for February's Art Walk. *Flagstaff Live!*, 20(6) (February 6-12): 12. [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates "Havasu" by Kristen Caldon (p. 24).]

Humberto Campana

Muniz, Vik

2008 Campana brothers. *BOMB* (X Motion Picture and Center for New Art Activities, New York), (102) (Winter):. [Interview with Brazilian sculptors Humberto and Fernando Campana. Includes brief note by Humberto Campana about a Colorado River trip through Grand Canyon, when a boat flip led him the next day to design his "first [sculptured] chair", "made from iron plates cut in a swirling pattern", which he fashioned on returning to Brazil.]

Ivan Čaniga

Čaniga, Ivan

2018 11. Dve jednotky znamenajú majstrovské alebo anjelské číslo. Sú prvotným a základným symbolom numerológie. Ľudia pod jedenástkou sú vraj citliví a zraniteľní. Netuším, či je ivan zraniteľný, ale svoju citlivosť a vnímavosť demonštruje vo svojich prácach naplno. Clonové číslo 11 je tiež dobrá voľba. [*transl.* 11. Two units means a master or angel number. They are the primary and basic symbol of numerology. People under eleven are said to be sensitive and vulnerable. I have no idea if Ivan is vulnerable, but he demonstrates his sensitivity and receptivity to the fullest in his works. F/11 is also a good choice.] (Vladimir Yurkovic, ed.) *PrintProgress* (Časopis pre polygrafiu a súvisiace odvetvia) (*Foto|grafik|um* (Vizuálna kultúra cez hľadáčik) [supplement], No. 03_2018) (Trnava, Slovakia), (May/June): 63-70 (concurrent pagination for *Fotografikum* fgu01-fgu08). [In Slovak.] [See in interview section, "Q09; Deväť Otázok" (Nine Questions), remarks on the artist's photograph of a free creation in glass, "Grand Canyon" (2005) (pp. 65, 70 / fgu03, fgu08); the work is illustrated in color, p. 67/fgu05.]

S. N. Carvalho

Anonymous

1869 Carvalho's painting of the Grand Canyon of the Colorado River. *The New York Times*, (September 4): 4. [S. N. Carvalho, New York exhibition.] [*Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

1869 Carvalho's painting of the Grand Canyon of the Colorado River. *Scientific American*, New Series, 21(12) (September 18): 180-181. [S. N. Carvalho painting of Grand Canyon exhibited at his studio in New York; from sketches taken "on the spot and while attached to the Fremont expedition as photographic artist." *Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

Menkes, Dove [Menkes, Elchanan Dov]

2008 The lost Grand Canyon painting of S. N. Carvalho. *Canyon Legacy*, (63) (Summer): cover, 20-27. [Cover title: "Unraveling an Artistic Mystery; the story of a lost Grand Canyon painting". Table of contents page gives issue date in error as Spring.] [*Subject is cited here as a matter of disambiguation; the painting is actually a scene of the canyon of the Grand River during one of John C. Frémont's expeditions.*]

Donna Catotti

Catotti, Donna

2019 Reflections of an old dory cook, getting older. *Hibernacle News*, 2019: 10. [With background painting on pp. 10-11 by Catotti.]

Samuel E. Chamberlain

Chamberlain, Samuel E.

1956 *My confession.* (Introduction and postscript by Roger Butterfield.) New York: Harper and Brothers, 301 pp., plates. [Includes Yuma Crossing. Also includes casual remarks pertaining to Grand Canyon, pp. 283-284, 318; specifically, about listening to an impromptu lecture on Grand Canyon geology, upon which he later based a painting.]

1956 *My confession : the recollections of a rogue.* New York: Harper and Brothers, *for* Arizona Silhouettes, 301 pp., plates. ("A limited edition of 500 copies. Numbers 1 through 50 are bound in Arizona cowhide. Numbers 51 through 500 in buckram covers.") [Dust jacket differs from that of the Harper mass market ed.]

1957 *Donne sciabole e cavalli : le confessioni di un avventuriero al Messico.* Milano: Feltrinelli, 351 pp., plates. [In Italian.] [Translation of *My Confession*.]

1987 *My confession : the recollections of a rogue.* (Introduction and postscript by Roger Butterfield; foreword by John Eisenhower.) Lincoln, Nebraska: University of Nebraska Press, 302 pp.

1996 *My confession : recollections of a rogue.* (William H. Goetzmann, ed.) Austin, Texas: Texas State Historical Association, *in cooperation with* University of Texas at Austin, Center for Studies in Texas History, 383 pp.

William Merritt Chase

Roof, Katharine Metcalf

1917 *The life and art of William Merritt Chase.* New York: Charles Scribner's Sons, 352 pp. [See pp. 250-251.]

1975 *The life and art of William Merritt Chase.* New York: Hacker Art Books, 352 pp. [Facsimile reprint of Roof (1917); author's given name misspelled "Katherine".]

Arturo Chávez

Kolpas, Norman

2013 Soaring perspectives; large-scale landscapes by Arturo Chávez depict the wonders of the West. *Southwest Art*, 43(6) (November): 80-83. [Includes Grand Canyon, illustrated by "Rock of Ages", in oil.]

Eliot Clark

Anonymous

1912 Clark at Katz's. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(29) (April 27): 2. [Exhibition by Eliot Clark at Louis Katz Galleries, New York. Includes "First Light—Grand Cañon".]

Ali Clift

Pucker Gallery

2007 *Threads of Light: Cloth paintings by Ali.* Boston: Pucker Gallery, 20 pp. [including wraps]. [Exhibition catalogue. Includes Grand Canyon. Grand Canyon paintings illustrated: "Grand Canyon VIII" (p. 1 [cover]), "Grand Canyon IX" (p. 3) [Deer Creek Falls], [?] "Nicky Juggling" (p. 4), "Grand Canyon III" (p. 7) [Deer Creek Falls], "Grand Canyon I" and "Grand Canyon II" (p. 8), "Grand Canyon IV" (p. 9), "Grand Canyon X" (p. 11) [Deer Creek Falls], "Grand Canyon VII" (p. 13), "Grand Canon VI" (p. 15), "Grand Canyon V" (p. 17), "Red Wall Canyon" (p. 20 [back cover]) [Redwall Cavern].] [Artwork by Ali Clift; surname not noted in catalogue.]

John Cogan

Cogan, John

1987 Grand Canyon—eternal rocks. *Southwest Art*, 16 (May): 7.

2009 John Cogan; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 6-7.

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Pfeifer, Netta

1989 John Cogan; Cogan's landscapes will transport you . . . to the heart of Arizona in the Grand Canyon and to its soul in Sedona. *Southwest Art*, 19(5): 124-128. [Ellipsis is part of title.]

M. L. Coleman

Coleman, M. L.

2009 M. L. Coleman; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 8-9.

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

George L. Collins

Collins, George L.

____ [Unsigned illustrations, captions, etc. in various issues of *Grand Canyon Nature Notes*.] *Grand Canyon Nature Notes*. [See M. R. Tillotson, *in* Personnel Notes [SECTION], *Grand Canyon Nature Notes*, 6(4) (February 1932): 37, who credits this artwork to Collins, which Collins declined to sign.]

Elisabeth Condon

Landi, Ann

2014 Facing the blank canvas. Terror. Doubt. Anxiety. Artists offer their tricks and tips for getting beyond the roadblocks and starting new work. *ARTnews*, (June): 72-77. [See p. 74, Elisabeth Condon; also illustrates her "Slipping Cheops Pyramid" (2013), painted during a visit to Grand Canyon.]

Michelle Condrat

Condrat, Michelle

2023 *To New Beginnings*, an oil painting by Michelle Condrat, depicts a wintry scene at the Grand Canyon's South Rim. *Arizona Highways* 99(1) (January): cover, inside front cover.

Donald Coordt

Coordt, Donald

2006 [Pen and ink drawings.] *Grand Canyon River Runner*, (3) (Fall): 1, 13.

Kate T. Cory

Johnson, Ginger

1996 *Kate T. Cory, artist of Arizona, 1861-1958.* Prescott, Arizona: Ginger Johnson, 22 [23] pp.

Elizabeth Crowder

Crowder, Elizabeth

2020 Charcoal. View of the Grand Canyon at Lee's Ferry. *Janus* (University of Tennessee, College of Medicine student journal), (Spring): 22.

2020 Water color and black ink. View of the rim of the Grand Canyon. *Janus* (University of Tennessee, College of Medicine student journal), (Spring): 29.

Harry Culmer

Anonymous

1903 High standard of Utah art. *Deseret News*, (December 19): 63 [issue pagination]. [Includes illustration of "Grand Canyon of the Colorado. Harry Culmer's $300 Prize Picture Which is Now the Property of the State."]

Ed Cummings

Schick, Jeanne

1993 The chairs at the Watchtower at Desert View. *Grand Canyon Pioneers Society, Newsletter*, 4(2): 2. [Author's name misspelled "Shick".] [Hand-crafted chairs made by the author's father, Ed Cummings, who "made some furniture for Hermits Rest, Phantom Ranch, Bright Angel Lodge and the Watchtower", working with architect Mary Jane Colter. He also assisted in crafting the geologically themed fireplace in Bright Angel Lodge.]

Elliott Daingerfield

Anonymous

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they 'appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.'" (ENTIRE NOTE)]

1911 Boston. *American Art News*, 9(32) (June 17): 5. [Includes notice of exhibition of oils by American painters at the Vose Galleries. "Of the living painters represented . . . Elliot Daingerfield's 'Lifting of the Veil—Arizona Grand Canon' is a weird piece of pyrotechnical imagination, hard and brittle in quality, and simply impossible in color. (Try again, Daingerfield)." (ENTIRE NOTE) The piece is "The Lifting Veil" (1913).]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See

also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1911 [Galleries of "Messrs. Moulton & Ricketts".] *In:* General Bulletin [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)]

1913 [Note.] *In:* Around the Galleries [SECTION]. *American Art News*, 11(19) (February 15): 10. ["Elliott Daingerfield recently sold to Moulton & Ricketts from his studio, what he calls, and with reason, 'His masterpiece,' a large picture, entitled, 'The Genius of the Canyon,' now on exhibition . . . in the New York galleries of the firm . . . ." A nude study, "evolved in the artist's mind from memories of his recent visits to and study of, the grand canon of the Colorado in Arizona. Thomas Moran, and even Marcius Simons, combined, could not have produced a more gorgeous color scheme or fantastic 'vision.' The color is marvelously clear and rich and the work, despite its not easily understandable title, is the strongest the painter has yet produced."]

1917 Dreams of the Grand Canyon. *In:* Miscellany [SECTION]. *The Art World*, 2(2) (May): 169. [About the painter Elliott Daingerfield.]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

1920 An expensive canvas. *In:* The American Art Student [SECTION]. *The Touchstone and The American Art Student Magazine* (Mary Fanton Roberts, Inc.), 7(4) (July): 331. [Regarding the sale of Elliott Daingerfield's canvas, "The Genius of the Canyon", which was "sold for $15,000 cash to a wealthy collector from the Middle West, whose identity has not yet been revealed." The picture had been sold to Mrs. Chauncey Blair, of Chicago and Paris, shortly after its completion in 1913.]

2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

Art Institute of Chicago

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated);

p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Burke, Doreen Bolger

1985 *American Paintings in the Metropolitan Museum of Art. Volume III. A catalogue of works by artists born between 1846 and 1864.* (Kathleen Luhrs, ed.) [New York]: Metropolitan Museum of Art, xxxix, 479 pp. [See "Elliott Daingerfield, 1859-1932", pp. 348-351; and "DeWitt Parshall, 1864-1956", pp. 468-469.]

Check, William A.

1980 The cover. *American Medical Association, Journal*, 244(7) (August 15): cover, 662. [Cover portrays "The Grand Canyon", 1921 oil on canvas painting by Elliott Daingerfield, in the collections of the North Carolina Museum of Art, Raleigh.]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Daingerfield, Elliott

1980 The Grand Canyon. *American Medical Association, Journal*, 244(7) (August 15): cover. [Accompanied by an explanatory essay, "The Cover", by William A. Check, p. 662.] [1921 oil on canvas painting by Daingerfield, in the collections of the North Carolina Museum of Art, Raleigh.]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen*

hundred eleven. [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Nelson, W. H. de B.

1915 Contemporary exhibitions of modern art. *The International Studio*, 54(216) (February): cv-cxiv. [In reporting on an exhibition at the Corcoran Gallery, Washington, see p. cx: "Mrs. Chauncey J. Blair's *Genius of the Canyon*, by Elliott Daingerfield, is the best work of his that we know; it was a pleasure to see it again. The artist has made the canyon look like a phantom city while preserving the character of the rocks, and in the distance [*sic*] a nude figure lies brooding over the scene. The genius of the canyon is not particularly good, but the rest of the picture is delightful." (ENTIRE NOTE)] [*NOTE*: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]

Parshall, DeWitt

1916 Society of Men Who Paint for Far West [*sic*]. *In: Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, p. [1]. [Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Pattison, James William

1910 Some artists represent, some interpret nature. *Fine Arts Journal*, 23(6) (December): 351-366. [See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, De Witt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

Pattison, James William

1913 Some important picture sales. *Fine Arts Journal*, 28(3) (March): 164-166, 168-184. [See pp. 164 (illustration), 183-184, regarding Elliott Daingerfield's canvas, "The Genius of the Canyon" in the collection of Mrs. Chauncey J. Blair, of Chicago; including a verse by the artist.]

Sandzen, Birger

1915 The Southwest as a sketching ground. *Fine Arts Journal*, 33(3) (August): 332-344, 346-352. [Notes of Grand Canyon, *in passing*, pp. 339, 341, 349; and illustration of Elliott Daingerfield's "Genius of the Canyon", p. 338 (noted in text, p. 350).]

Sherman, Frederic Fairchild

1917 *Landscape and figure painters of America.* New York: Privately Printed, 71 pp. [See "Elliott Daingerfield", pp. 49-57; Grand Canyon, see pp. 55-56 (no Grand Canyon works illustrated).]

Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Kerstin Dale

Cook, Rachel

2017 (JUROR) *4th Louisiana Biennial: National Juried Exhibition, January 26-February 16, 2017.* [Ruston, Louisiana]: Louisiana Tech University, School of Design, [28] pp. [including wraps]. [See p. [7], "Kerstin Dale", whose "current work is based on her concern for the ecological changes in the Grand Canyon and the Colorado River, versus the population growth of the desert southwest"; illustrated with the piece, "10th Wave" (2015).]

Robert (Bob) Daligowski

Anonymous

2011 Bob is a busy boy! *Northern Arizona Watercolor Society* (Sedona) [newsletter], (September/October): [unpaginated]. [Bob Daligowski, participating in "Grand Canyon Celebration of Art, Plein Air on the Rim, following his engagement in April 2011 as Artist in Park at Glen Canyon National Recreation Area, Lees Ferry. No illustrations.]

Muller, Seth

2010 Essence of the moment; the watercolor work of Robert Daligowski. *Northern Arizona's Mountain Living Magazine*, (August): 36-38.

John Dawson

Anonymous

1998 Dawson exhibit opens at Kolb Studio. *Canyon Views* (Grand Canyon Association), 4(2) (Summer): 6. [Artist John Dawson.]

Dawson, John, AND Craighead, Charles

1996 *The Grand Canyon : an artist's view : a walk through Grand Canyon National Park.* Salt Lake City: Haggis House Publications, Inc., 64 pp. [Wildlife illustrator John Dawson.]

A. Della Valle

Salgari, Emilio

[1919?] *La sovrana del campo d'oro.* [*transl.* 'The queen of the gold camp']. (Illustrations by A. Della Valle.) Milano: Antonio Vallardi. [The title is an adventure novel, which includes the Grand Canyon.] **[See Fig. 2J-1 in the present volume.]**

Frederick S. Dellenbaugh

Dellenbaugh, Frederick S.

1902 *The romance of the Colorado River.* New York and London: G. P. Putnam's Sons (The Knickerbocker Press), 399 pp. [Includes original Grand Canyon artwork by the author, some of it created in the field.] **[See Figs. 1T–1Z, 2D in the present volume (also Fig. 1CC, by Thomas Moran).]**

Euler, Robert C.

1987 Frederick Dellenbaugh; Grand Canyon artist. *Journal of Arizona History*, 28(1) (Spring): cover, 31-46. [Includes reproductions of some of Dellenbaugh's artwork. Complements the article by Anderson (1987; see in main bibliography herein), which does not include artwork.]

Gil Dellinger

Gangelhoff, Bonnie

2008 Larger than life; California artist Gil Dellinger thinks and paints on a grand scale. *Southwest Art*, 37(9) (February): 102-105, 127.

Cody DeLong

Collins, Gail G.

2010 Capturing the light show; the landscape art of Cody DeLong. *Northern Arizona's Mountain Living Magazine*, (September): 30-32.

Nancy Denzler

Denzler, Nancy

2009 Nancy Denzler; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 10-11.

Joseph DiGiorgio

DiGiorgio, Joseph

1985 Grand Canyon series no. 2. *Art in America*, 74 (February): 16.

Disneyland [exhibitor]

Disneyland [firm]

1958 *Welcome to Disneyland.* [No place]: Walt Disney Production, folded pamphlet. [Under "New Attractions": "THE GRAND CANYON. Viewed from the trains of the Santa Fe & Disneyland Railroad (including the new Excursion Train). It is the longest Diorama in the world."]

Duane Dishta

Dishta, Duane

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 46-49. [Includes reproduction of the following paintings pertinent to this bibliography: "Grand Canyon, 2009. Acrylic on canvas, 49 × 37 in." (p. 46); "Journey of the Zuni Ancestors to the Land of Everlasting Summer, 2008. Acrylic on canvas, 36 × 48 in." (pp. 48-49, a graphical map plan of Mexico and Central America that includes the Gulf of California).]

Maynard Dixon

Hagerty, Donald J.

2013 A perfect union: the Library and Courts Building Maynard Dixon Frank Van Sloun murals. *Bulletin* (California State Library Foundation), (106): 14-23. [See p. 19, note that Dixon completed his "last great mural, *the Grand Canyon of the Colorado*, for the Santa Fe Railroad's Los Angeles ticket office only three weeks before his death on November 13, 1946." (ENTIRE NOTE)]

LeeAnn Dodde

Cruz, Margarita

2019 A thoughtful space; pottery, mules and the art of patience. *Flagstaff Live!*, 25(17) (April 18-24): 5. [LeeAnn Dodde creates pottery while working at Phantom Ranch, finishing pieces at her Shuttle Bus Studio in Prescott.]

Summer Doss

Doss, Summer

2020 Morning light. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 2. [River scene in Grand Canyon.]

Arthur Wesley Dow

Anonymous

1913 In the Galleries [SECTION]. *The International Studio*, 49: LXXXI-LXXXVI. [See pp. LXXXI-LXXXII: "At the Montross Galleries [Pittsburgh], Arthur Wesley Dow showed seventeen pictures, large and small [not illustrated] of the *Grand Canyon of Arizona*, a decided change from the Marshes of New England, his previous field of endeavor. Mr. Dow has given himself an impossible task. To render this welter of nature, earth's terrific struggles with the Titans, is given to no painter to achieve, but he has given us the spirit and mystery, the color and silence to a great degree, and for that we must be grateful. These treeless wastes, these unpeopled rock cities, these weird panoramas of wonderful but God-forsaken tracts of country have made their appeal to Mr. Dow at the bewitching red-organge stage of sunset, and in some of his pictures these temples not hewn by man have become veritable sanctuaries." (ENTIRE NOTE)]

1919 College news and departmental notes. *Teachers College Record* (Columbia University, Teachers College), 20(5) (November): 466-. [See under "Fine Arts" (pp. 470-471), note (p. 470), "Professor Dow [on half-year sabbatical] painted in the Grand Canyon of Arizona, in the Colorado desert . . . ." (ENTIRE NOTE) Arthur Wesley Dow.]

1922 Dr. Arthur W. Dow, noted artist, dies. Professor of Fine Arts at Teachers College, Columbia, for 18 years was 65. *The New York Times*, (December 14): 21. [Includes note that "his exhibition of a series of Grand Canyon paintings and other works attracted wide attention."]

Andy Dufford

Dufford, Andy

2011 Rim rock; Grand Canyon, grand stone project. *Stonexus Magazine* (Stone Foundation, Santa Fe, New Mexico), (11): 1, 22-. [Mather Point amphitheater; ornamental stonework. "For the last two and half years my design firm, Chevo Studios, has been involved with improvements at Mather Point on the South Rim of Grand Canyon National Park."]

Ani Eastwood

Markgraf, Diandra

2015 On the wall; artistic adventures and those close to home. *Flagstaff Live!*, 21(23) (June 4-10): 14-15. [Ani Eastwood paintings ("Hance Rapid, Mile 77.5" illustrated).]

Chris Edaakie

Edaakie, Chris

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 70-71. [Includes reproduction of the following painting, pertinent to this bibliography: "Elves Chasm and Bass, 2010. Digital painting on canvas, 53 × 34.5 in." (p. 70).]

Keith Edaakie

Edaakie, Keith

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 59-63. [Includes reproduction of the following painting pertinent to this bibliography: "Nankoweep, 2010. Acrylic on canvas, 36 × 54 in." (p. 60).] [Nankoweap.]

Dave Edwards

Edwards, Dave

2020 Study, from a sketchbook. *Boatman's Quarterly Review*, 33(4) (Winter 2020-2021): 46. [Watercolor. Margin labeled by artist, "Desert one".]

Friedrich Wilhelm von Egloffstein

Ives, Joseph C.

1861 *Report upon the Colorado River of the West, explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, under the direction of the Office of Explorations and Surveys, A. A. Humphreys, Captain Topographical Engineers, in charge. By order of the Secretary of War.* Washington, D.C.: U.S. Government Printing Office, 5 parts and four appendices in 1 volume, 2 maps. (Volume: *U.S. 30th Congress, 1st Session, House Document 90.)* [Also as *Senate Document* [no number] with 4 maps.] [Includes illustrations by Friedrich Wilhelm von Egloffstein and Balduin Möllhausen.] **[See Figs. 1F–1H, 2G-1 in the present volume.]**

Krygier, John B.

1990 *The landscape images of Baron Frederick W. von Egloffstein, topographic artist in the American West, 1853-1859.* Master's thesis, University of Wisconsin at Madison, 209 pp. [Friedrich Wilhelm von Egloffstein.]

1997 Envisioning the American West: Maps, the representational barrage of 19th century reports, and the production of scientific knowledge. *Cartography and GIS*, 24(1): 27-50. [*Cartography and Geographic Information Systems*.] [One of the main focuses of the paper is on the maps and illustrations by Friedrich Wilhelm von Egloffstein.]

Miller, David

2013 Baron von Egloffstein and the first published images of Grand Canyon. *In:* Quartaroli, Richard D. (compiler, ed.), *A rendezvous of Grand Canyon historians : ideas, arguments, and first-person accounts : proceedings of the Third Grand Canyon History Symposium, January 2012.* Flagstaff, Arizona: Grand Canyon Historical Society, pp. 171-177. [Friedrich Wilhelm von Egloffstein.]

Miller, Jeremy, AND Herzog, Lena

2012 The long draw; on the trail of an artistic mystery in the American West. *Harper's Magazine*, 324(1940) (January): 50-59. [Regarding the "unrecognizable" illustrations by Friedrich von Egloffstein in J. C. Ives' 1861 report on exploration of the Colorado River and Grand Canyon; they possibly depict Black Canyon of the Gunnison River.]

Roberts, George E.

1863 The great cañons of the Colorado River. *The Intellectual Observer* (London), 4(5) (December): frontispeice, 309-316. [The colored-plate frontispiece, "Face of Big Canon, on the Colorado River", signed "G.E.R.", is an awkward and peculiarly colored reproduction, not credited, of the lithograph, "Big Cañon", by J. J. Young, from a sketch by F. W. von Egloffstein, *in* Joseph C. Ives, *Report Upon the Colorado River of the West, Explored in 1857 and 1858....* (U.S. Government Printing Office, Washington, 1861), Part I (General Report), Plate IX.]

Rowan, Steven

2012 *The baron in the Grand Canyon : Friedrich Wilhelm von Egloffstein in the West.* Columbia (Missouri) and London: University of Missouri Press, 208 pp.

Henry Arthur Elkins

Anonymous

1901 The Craft in Iowa [SECTION]. *Iowa Masonic Library, Quarterly Bulletin*, 4(3) (August): 62-. [See p. 65, part of a resolution, "Whereas, Brother Frank A. Simmons, of Minneapolis, has donated to this Grand Lodge a beautiful oil painting of the Grand Canon of the Colorado, finely framed, by the noted American artist, Henry Arthur Elkins . . . ." (ENTIRE NOTE)]

Dave Ember

Foster, Bruce; Ember, Dave; AND Compton, Don

2013 *America's national parks : a pop-up book.* Bend, Oregon: W.W.West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic-wrapped). [Cover credits: "Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton". Copyright information page indicates: "Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer".] [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, "The Divine Abyss", the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, "Down the Great Unknown"; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

W. J. Enright

Enright, W. J.

1923 Bright Angel Trail as drawn by W. J. Enright for the Saturday Evening Post. *Santa Fe Magazine*, 17(4) (March): 20. [Cartoon.]

Geddy Epaloose

Epaloose, Geddy

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 28-32. [Includes reproduction of the following painting pertinent to this bibliography: "Chimik'yana'kya dy'a (Ribbon Falls), 2010. Acrylic on canvas, 48 × 36 in." (p. 31).]

Edward Ertz

Maxwell, Everett Carroll

1910 Art and artists of the Great Southwest. Chapter IV. *Fine Arts Journal*, 22(6) (June): 304-314. [With regard to Grand Canyon, includes Thomas Moran and Edward Ertz.]

Sharron Evans

Visions West Galleries

2008 Sharron Evans; Bright Angel Trail. *Western Art Collector*, (12) (August): 160-164. [Evans's paintings of horses, inspired by a hike on Bright Angel Trail.]

Louie Ewing

Campbell, Suzan

1990 Louie Ewing. *Southwest Art*, 20 (August): 122-126+.

Hurlstone Fairchild

Fairchild, Hurlstone

1950 *An artist's notebook: Selected sketches from studies made at the Grand Canyon*. Hollywood, California: Homer H. Boelter, 32 pp. [Includes poems by the artist.]

Erica Fareio

Fareio, Erica

2007 [Artwork.] *Boatman's Quarterly Review*, 20(2) (Summer): 22, 24, 25, 27, 46. [See also note, "Artist of the Issue", p. 7.]

William Dean Fausett

Fausett, Dean

[1969] *Paintings of the great American Southwest : in commemoration of Major John Wesley Powell and the 100th anniversary of his exploration of the Green and Colorado Rivers.* Salt Lake City: Terracor, folded pamphlet [6 pp.]. ("Paintings commissioned by Terracor, a Utah corporation".) [*NOTE:* The artist has gone by the names William Dean Faucett, Dean Fausett, and Dean Fawcett.]

Rappaport, Susanne

2010 The Curator's Notebook [COLUMN]. *Bley House News* (Dorset Historical Society, Dorset, Vermont), (Spring): [2]. [Includes notes on a forthcoming exhibit of the artwork of Dean Fausett, the society having "just acquired five large sepia drawings . . . of the well-known Powell expedition into the Grand Canyon in 1869." Illustrates one drawing, "The party of three who separated find an Indian encampment", which portrays Dunn and the Howland brothers climbing a cliff, atop which is a party of Indians.]

Ralph Fink

Fink, Ralph

2007 Watercolor. *Grand Canyon River Runner*, (4) (Spring): 2. [Painting, Colorado River scene.]

Bruce Foster

Foster, Bruce; Ember, Dave; AND Compton, Don

2013 *America's national parks : a pop-up book.* Bend, Oregon: W.W.West, Inc., [9] leaves, with affixed small booklets some of which have their own pop-ups, + package sales insert (product plastic-wrapped). [Cover credits: "Paper Engineering by Bruce Foster; Illustrations by Dave Ember; Concept and Text by Don Compton". Copyright information page indicates: "Art Direction and Paper Engineering by Bruce Foster; Cover and Pop-Up Illustrations by Dave Ember; Text by Don Compton; Cover and Map Design by Linda McCray; Copy Editor, Barbara Fifer".] [Cover illustrations include Grand Canyon. With supporting foreword by Thomas Kiernan, President, National Parks Conservation Association. Pop-up pages for (in order) Everglades, Great Smoky Mountains, Grand Canyon, Yellowstone, Glacier, and Yosemite National Parks. Additional texts (without pop-ups) for Shenandoah, Acadia, Cuyahoga Valley, Mammoth Cave, Rocky Mountain, Grand Teton, Zion, Saguaro, Death Valley, Channel Islands, Crater Lake, and Olympic National Parks.] [The Grand Canyon pop-up leaves include an affixed, 3-panel fold-out, "The Divine Abyss", the inside of which is a 3-panel panorama of a canyon view with El Tovar; an affixed 3-leaf booklet, "Down the Great Unknown"; and an affixed small pop-up that portrays two boaters in a rapid (one of whom improbably wears a backpack, and both just as improbably in a wooden boat that is shown only as its front half despite a two-panel scene).] [Although pop-ups books are usually for youthful users, the texts herein are for adults and advanced youthful readers. The fold-outs are elaborate, hence easily damaged in careless or inexperienced hands, and most affixed items are further secured by the use of photo-style corner hinges.]

Hal Foster

Kane, Brian M.

2013 "See America First"; Hal Foster's Union Pacific Railroad paintings. *In:* Foster, Al, *Prince Valiant. Vol. 7: 1949-1950.* Seattle, Washington: Fantagraphics Books, pp. 69-73.

Tony Foster

Anonymous

2009 Art: Tony Foster. *In:* The Journal—Things To Do [SECTION]. *Arizona Highways*, 85(8) (August): 12. [Exhibit notice, Phoenix.]

2019 The grandest of canyons. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 25(47) (November 14-20): 6. [Exhibit by artist Tony Foster, "Searching for a Bigger Subject: Watercolour Diaries from Mount Everest to the Grand Canyon", shown at Museum of Northern Arizona, November 16, 2019-February 16, 2020.]

Foster, Tony

1989 *Exploring the Grand Canyon : watercolour diaries 1988-1989.* Penzance, Cornwall, England: Newlyn Orion Galleries, in association with Montgomery Gallery, San Francisco, 32 pp.

2009 Watercolour diaries. *Sojourns* (Peaks, Plateaus and Canyons Association), 4(1) (Winter/Spring): 40-43, back cover.

2016 Infinite beauty. *In:* Lewis-Jones, Huw, and Herbert, Kari, *Explorers' sketchbooks : the art of discovery and adventure.* Farnborough: Thames and Hudson, pp. 200-203. [See p. 200, detail photo of the artist's studio, in which an open drawer shows a watercolor study of the Grand Canyon among other items (the paintings are not identified); see also p. 202, brief note of working in Grand Canyon.] [Volume also printed San Francisco: Chronicle Books, 2017.]

Furse, John

1990 Exploring the Grand Canyon watercolour diaries, 1988-89. *Arts Review* (London), 42 (January 26): 49. [Plymouth Arts Centre, traveling exhibit. Tony Foster.]

Kennedy, Robert F., Jr.

2008 Foreword. *In:* Robinson, Duncan, *Painting at the edge of the world : the watercolours of Tony Foster.* Seattle: University of Washington Press, and London: Royal Institution of Cornwall (distributed by Combined Academic, Chesham).

Robinson, Duncan

2008 *Painting at the edge of the world : the watercolours of Tony Foster.* (Foreword by Robert F. Kennedy, Jr.) Seattle: University of Washington Press, and London: Royal Institution of Cornwall (distributed by Combined Academic, Chesham), 324 pp.

Alyce Frank

Frank, Alyce

2009 Alyce Frank; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 12-13.

Mansfield Fuldner

Yonkers Art Association

1947 *The Hudson River Museum at Yonkers : Yonkers Art Association : Thirty-second Annual Exhibition : Jan. 20th-Feb. 23rd, 1947.* [Yonkers, New York]: Yonkers Art Association, folded pamphlet. [Under "Painting": "Grand Canyon, Arizona; Mansfield Fuldner" (ENTIRE NOTE). In annotated copy seen included sale price of "500."]

Larson Gasper

Gasper, Larson

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 72-76. [Includes reproduction of the following paintings pertinent to this bibliography: "Little Colorado River, Furnace Flats, and Cardenas, 2010. Acrylic on canvas, 30 × 40 in." (p. 74); "Little Colorado River, 2009. Acrylic on canvas 40 × 30 in." (p. 75).]

Bonnie Gibson

Williams, Diane Stapp

2013 Gourdian angel. *The Costco Connection* (Costco Wholesale, Seattle, Washington), 28(3) (March): 33. [Artisan Bonnie Gibson, producer of gourd art.] [Article makes no mention of Grand Canyon; however, the Grand Canyon connection to this item was revealed through a comment on Gibson's website, www.arizonagourds.com/April2013.html ("Arizona Gourds" newsletter), which notes this *Costco Connection* article with the comment: "The photo [in the article] is from when I served as artist in residence at the North Rim of the Grand Canyon a few years ago—which explains the uniform shirt. The pictured gourd was made as a gift to the National Park Service, as is owned by them. It is currently on display at the Phoenix airport as part of a traveling art show." (ENTIRE NOTE)]

Anne Goldman

Aykanat, Esin

2014 *Doğal dokuların geometrik biçimli seramik yüzeylerdeki yorumu.* [*transl.* Interpretation of natural textures on geometrically shaped ceramic surfaces.] Yüksek lisans sanat çalışması raporu [Master's thesis], Hacettepe Üniversitesi Güzel Sanatlar Enstitüsü, Seramik Anasanat Dalı, 100 pp. [In Turkish.] [See pp. 18-19, "Canyon Wall Vase" by Anne Goldman (with reference to Havasu Canyon).]

R. C. Gorman

Gorman, R. C.

1988 Grand Canyon. *Southwest Art*, 18 (October): 30-31.

Larry Gray

Gray, Larry

2010 [Two untitled paintings.] *Boatman's Quarterly Review*, 23(3) (Fall): 38-39.

Kathryn Greenwald

O'Brien, Christopher, AND Bacon, Jake

2006 Working from life again; Kathryn Greenwald and her brushes with landscapes. *Northern Arizona's Mountain Living Magazine*, (September): 52-53.

Walter Griffin

Anonymous

1916 [Note.] *American Art News*, 14(33) (May 20): 5. ["A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canon, Arizona." (ENTIRE NOTE)]

Albert L. Groll

Anonymous

1919 [Gift acknowledgment.] *In:* Acknowledgments [SECTION]. *El Palacio* (Santa Fe, New Mexico), 7(3) (August 15): 53. ["By Albert L. Groll. Three color drawings of Laguna and Grand Cañon." (ENTIRE NOTE)]

Nathan Hale

Hale, Nathan

2019 *Major Impossible.* New York: Amulet (Harry N. Abrams, Inc.), 127 [128] pp. (Nathan Hale's Hazardous Tales.) [Cover includes sticker: "NHHT A Grand Canyon Tale".] [Hardbound. Young-reader title; comic book format. Regarding the Powell Expedition of 1869, with historical flashbacks in Powell's life. Adds (pp. 124-125) "Navigation of the Big Canon: A Terrible Voyage. The perilous journey of James White—in his own words and spelling" (also in comic book format); and (pp. 126-127) black-and-white reproductions of watercolor art made by the author during Colorado River trips in Grand Canyon.]

David Haskell

Anonymous

2003 Fine art for sale. *Boatman's Quarterly Review*, 16(2) (Summer): 44. [Dave Haskell, Windrush Gallery.]

Haskell, David [Haskell, Dave]

2004 About the art in this issue. *Boatman's Quarterly Review*, 17(4) (Winter 2004-2005): 46; artwork reproduced on pp. 1 [front wrap], 4, 10, 11, 22, 35, 39, 45, 48 [back wrap]. [Works by Haskell.]

2009 David Haskell; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 14-15.

Sven Hedin

Hedin, Sven

1925 *Grand Canyon.* Stockholm: Albert Bonniers Förlag, 295 [297] pp., fold-out map ("Karta över Grand Canyon i Arizona") affixed to leaf corresponding to p. [299] in advance of the rear free flyleaf. [In Swedish.] [Reproduces original artwork throughout.] **[See Figs. 1II–1MM in the present volume.]**

1926 *Gran Cañon : Mein Besuch im amerikanischen Wunderland.* [*transl.* Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 245 pp., folded map ("Sonderkarte des Gran Cañon in Arizona") laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin (1925), *Grand Canyon* ; reproduces original artwork throughout.]

1927 *Gran Cañon : Mein Besuch im amerikanischen Wunderland.* [*transl.* Grand Canyon: My visit to the American wonderland.] Leipzig: F. A. Brockhaus, 2nd ed., 245 pp., folded map ("Sonderkarte des Gran Cañon in Arizona") laid in with cloth strap inside rear cover. [In German.] [Translation of Hedin, *Grand Canyon* (1925); reproduces original artwork throughout.]

1928 *Восьмое чудо света : Большой Каньон* [*Vos'moe chudo sveta : Bol'shoĭ Kan'on*]. [*transl.* The eighth wonder of the world : Grand Canyon.] (С. П. Кублицкой-Пиоттух [S. P. Kublitskoĭ-Piottukh], translator.) Москва́ и Ленингра́д [Moscow and Leningrad]: Государственное Издательство [Gosudarstvennoye Izdatel'stvo] [State Publishing House], 161 pp. [In Russian.] [*NOTE*: The publisher is most often cited in abbreviated format, "Гос. изд-во" [Gos. izd-vo].] [Translation of Hedin's *Grand Canyon*, although it is not determined here whether the translation was made from the 1925 Swedish ed. or the 1926 German translation. Not seen, thus uncertain whether this ed. includes the map or artwork.] [Author's name in Cyrillic orthography is Свен Хедин.]

2022 Grand Canyon. *An English translation of the 1925 edition.* (Earle E. Spamer, ed.) Philadelphia: Raven's Perch Media, xii, 165 pp., map. [PDF via https://ravensperch.org.] [Translation of Hedin (1925); reproduces original artwork throughout.]

Robin Hegemier

Hegemier, Robin

2014 Deer Creek Falls. *Grand Canyon River Runner*, (17) (Summer): 6. [Painting.]

Kim Henkel

Henkel, Kim

2010 Seasonal resident artist speaks out. *Ranger* (Association of National Park Rangers, Journal), 26(3) (Summer): 13-14. [Henkel has been a seasonal interpretive park ranger, who in December 2009 was a resident artist at Grand Canyon. "A typical requirement of a residency is to donate a piece of your art work to the park's museum collection. While I was at the Grand Canyon, I was able to view the collection of artists' work dating back to 1905. I wondered why these aren't available for the visitors to see, but space always is an issue." Regarding the art collections here and at other parks, "If only there was a way to exhibit the wonderful collection of work that interprests the parks so well. I'm interested in curating a traveling exhibit of artist-in-residence work to various national parks."]

S. E. A. Higgins

Higgins, S. E. A.

1903 Passing of the nations; wonderful series of Indian paintings upon embossed leather; executed by Alexander F. Harmer of Santa Barbara, for United States Attorney-General Philander F. Knox. *Sunset Magazine*, 11(6) (October): 537-543. [See p. 542: "The abandon of the Yavaisupai [*sic*, Havasupai] Indian, on his sure-footed pony as he makes the perilous and rugged descent of Cataract canon was taken from a study made twenty years ago, when scarce a white man had ever penetrated this wilderness." (ENTIRE NOTE) (This detail not illustrated.)]

David Hockney

Anonymous

2017 La joie parfaite de David Hockney; Centre Pompidou/Galerie Lelong. [*transl.* David Hockney's perfect joy; Centre Pompidou/Galerie Lelong.] *Art Absolument* (Paris), (77): 82-85. [In French.]

2023 "David Hockney". Lezing door Wouter Maas, 10 januari 2023. Hockney: "Je moet plannen om spontaan te zijn". [*transl.* David Hockney. Lecture by Wouter Maas, 10 January 2023. Hockney: "You have to plan to be spontaneous".] *Bulletin* (Kunstkring; Kunst en Cultuur voor Leiderdorp, Leiden en omgeving, Netherlands), (January): [1]-[3]. [In Dutch.] [See illustration, p. [1], "David Hockney, 'Grand Canyon I', 2017, Acrylic on canvas 48x96" (hexagonal)".]

Beyaert-Geslin, Anne

2020 La photographie comme méta-image. La photo, modèle de la photo et de la peinture. / Photography as a meta-image. Photography, model of photography and painting. *Signata* (Annales des sémiotiques / Annals of Semiotics) (Liège, Belgium), 2020(11), 18 pp. [In French, with bilingual item title.] [See paragraph 24 (p. 8) and accompanying note 16 (p. 17), regarding the art of David Hockney, citing his "Study of the Grand Canyon" (1998) on nine canvases (not illustrated).]

Cooper, Bernard

2001 Flashcubism; David Hockney offers an I's view of the possibilities and limitations of southern California. *Los Angeles Magazine*, (August): 102-105. [Artist David Hockney. See p. 105, Grand Canyon, *in passing*.]

Djørup, Rigmor

2020 David Hockney; Los Angeles, Grand Canyon; Rigmors yndlingskunstværk. [*transl.* Rigmor's favorite piece of art.] *Under Linden* (Magasin for plejenjemmet Lindelys beboere og deres pårørende) (Hellerup, Denmark), 7(4) (April): 18-21. [In Danish.] [Written by "Rigmore, layouterens ældste datter" (*transl.* Rigmore, the layouter's eldest daughter), following her second U.S. trip. Redaktion (p. 2) indicates serial layout is by Ane Djørup.]

Ghavanloo, Fereshteh

2019 *Resimde insan ve doğa ilişkisi. Relationship between human and nature in painting.* Master's thesis, Hacettepe Üniversitesi, 49 pp. [In Turkish, with bilingual title and abstract.] [See pp. 17-18, regarding David Hockney's paintings of Grand Canyon.]

Hall, Natasha E. A.

2013 Merging science and art: The bigger picture. *The STEAM Journal* (Claremont Colleges Library, Claremont, California), 1(1) (Article 9), 7 pp. [Features the Grand Canyon art of David Hockney (not illustrated).] [Science, Technology, Engineering, Arts, and Mathematics.]

Hockney, David

1999 *Space and line : Grand Canyon pastels on paper 1998 and works on paper 1966-1994.* [London]: [Annely Juda Fine Art], 95 pp. [Exhibition catalogue, Richard Gray Gallery, New York, and Annely Juda Fine Art, London.]

1999 *David Hockney : Espace/Paysage.* [*transl.* David Hockney: Space/Landscape.] Paris: Centre Georges Pompidou, 227 [228] pp. [In French.] [Exhibition catalogue for "David Hockney : Espace/Paysage", Galerie Sud, Centre Georges Pompidou, 27 January-26 April 1999.] [Gatefold wraps illustrate "A Closer Grand Canyon", 1998 (wrap-around illustration); Grand Canyon paintings and drawings illustrated, pp. 30-31, 39, 42-43, 53, 62, 64-65, 108-109, 154-165, 206; photograph, p. 207.]

Jocks, Heinz-Norbert

2001 David Hockney—"Exciting times are ahead"; die Geburt des Auges aus dem Geist der Malerei: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn. [*transl.* David Hockney—"Exciting times are ahead"; the birth of the eye from the spirit of painting: Art and Exhibition Hall of the Federal Republic of Germany, Bonn.] *Kunstforum International*, (156) (August/October): 409-411. [In German.] [Includes canvas study of Grand Canyon.]

Livingstone, Marco

2001 Bonn: David Hockney. *Burlington Magazine* (U.K.), 143 (September): 587-589. [Includes Hockney painting, "A Closer Grand Canyon".]

Marten, Jessica

2018 Special guest. *ARTiculate* (University of Rochester, Memorial Art Gallery, Rochester, New York), (April/May): [8]-[9] [pagination includes wraps]. [David Hockney's "15 Canvas Study of the Grand Canyon" (1988), on loan from the Art Bridges foundation.]

Paláez, Ana María

2005 *Le toucher du visuel.* [*transl.* The touch of the visual.] Master's thesis, Université du Québec, 73 pp. [In French.] [See Chapter 4, "Le Détachement de la Perspective dans l'Œuvre de David Hockney" (*transl.* Detachment from perspective in the work of David Hockney) (pp. 55-69), which features Hockney's Grand Canyon work.]

Potrebic, Nemanja; Pavlovic, Tijana; and associates [Потребић, Немања; Павловић, Тијана; и сарадници]

2020 "Планета се облачи слојевито" : приручник за васпитаче и учитеље : приручник за интегративно и искуствено учење о свету и човеку ["Planeta se oblači slojevito" : priručnik za vaspitače i učitelje : priručnik za integrativno i iskustveno učenje o svetu i čoveku] [*transl.* "The planet is dressed in layers": A handbook for educators and teachers : a handbook for integrative and experiential learning about the world and man]. Београд [Beograd] [Belgrade]: Повратак Природи / Povratak Prirodi [Return to Nature], 153 pp. ("Издавање Приручника спонзорисано је од стране Министарства просвете, науке и технолошког развоја" [Izdavanje Priručnika

sponzorisano je od strane Ministarstva prosvete, nauke i tehnološkog razvoja] [The publication of the Handbook is sponsored by the Ministry of Education, Science and Technological Development].) [In Serbian; publisher noted in both Serbian and Roman orthography.] [See under "План Радионица за Период од 25. 2. до 15.3. Планински Зонобиом" [Plan Radionica za Period od 25. 2. do 15.3. Planinski Zonobiom] [Workshop Plan for the Period from 25 February to 15 March. Mountain Zone Biome], section „Арт и мултимедија" [„Art i multimedija"] ["Art and Multimedia"] **:** "Упознајмо уметност: Фредерик Едвин Черч - слика „Срце Анда", Велики Кањон Колорада—Дејвид Хокни ..." (p. 128 [ellipsis is part of quote]) [Upoznajmo umetnost: Frederik Edvin Čerč - slika „Srce Anda", Veliki Kaćon Kolorada- Dejvid Hokni ...] [Let's get to know art: Frederick Edwin Church—painting "Heart of the Andes", Colorado Grand Canyon—David Hockney ...] (ENTIRE NOTE).]

Schruers, Fred, AND Chavkin, Dan

1998 Artist in residence; from his perch in the Hollywood Hills, David Hockney holds forth on his adopted home, stuccoed minimalls and painting the Grand Canyon. *LA Magazine* (Los Angeles), 43(10) (October): 108-115, 173.

Spender, Stephen

1987 David Hockney's magical quest. *Art and Antiques*, (December): 58-65+. [Painting.]

Sykes, Christopher Simon

2014 *David Hockney : the biography, 1975-2012 : a pilgrim's progress.* New York, London, Toronto, Sydney, and Auckland: Nan A. Talese / Doubleday, 430 pp. [Grand Canyon, pp. 172, 173, 175, 176, 304, 322, 328-332; "A Bigger Grand Canyon", pp. 330, 331; "A Closer Grand Canyon", pp. 331, 384-385, color plates Section 4 (legend, p. xv).]

Temel, Baybora

2014 David Hockney'in sanatında ana başlıklar. Main topics in David Hockney's art. *Trakya Üniversitesi Sosyal Bilimler Dergisi* (Edirne, Turkey), 16(2) (December): 125-136. [In Turkish, with bilingual title and abstract.]

Tessler, Gloria

2022 David Hockney is an artist who brings colour, humour and humanity to an often dour world. His north country plain-speaking contrasts with an art establishment often seen as too intellectual, too effete for his human touch. *In:* Art Notes: by Gloria Tessler [COLUMN]. *AJR Journal* (Association of Jewish Refugees, London), 23(1) (January): 8. [Includes remark, "Hockney is seen experimenting with perspective, using photography as a way of 'drawing with a camera', capturing the passing of time in his Polaroid collages and using paint to evoke the vastness of the Grand Canyon." (ENTIRE NOTE)]

Tire, Soner

2019 David Hockney: From canvas to iPad. David Hockney: Tuvalden iPad'e. *Route Educational and Social Science Journal* (Antakya, Turkey), 6(9) (October): 398-411. [In Turkish; with bilingual item title and abstract, and serial title in English, thus.] [Includes Hockney's Grand Canyon work.]

Ward, Roger

NO DATE Artists and models. *In:* Merritt, Ray (ed.), *Shared space : the Joseph M. Cohen Collection.* New York: Cygnet Foundation, and Bologna, Italy: Grafiche Damiani, pp. 86-105. (Volume distributed by Luminosity Lab, New York.) [2009-2010.] [See p. 86, pastel "Study For a Closer Grand Canyon III", by David Hockney.]

Weschler, Lawrence

1984 True to life. *The New Yorker*, (July 9): 60-71. [Conversation with David Hockney. Includes remarks on Hockney's work painting at Grand Canyon.]

2008 *True to life : twenty-five years of conversations with David Hockney.* Berkeley: University of California Press, 249 pp., [24] pp. plates.

Rhona Brandstater Hodgen

Ponder, James

2011 Art unveiling at LLUMC East Campus reveals a lot about art and life. *Today* (Loma Linda University, Loma Linda, California), 24(8) (June 24): 12, 11 [pagination sequence thus]. [Loma Linda University Medical Center. Art exhibition includes work of 84-year-old Rhona Brandstater Hodgen, who is pictured with her triptych of Grand Canyon in the lobby of the Tom and Vi Zapara Rehabilitation Pavilion.]

Carl Hoerman

Hilton, John W.

1943 Grand Canyon artist. *Desert Magazine*, 6(11) (September): 25-26. [Carl Hoerman.]

William Henry Holmes

Anonymous

1987 The Toroweap. Drawings by William Henry Holmes. *Arizona Highways*, 63(6) (June): 20-21.

2006 Cows on display at Puskarich Public Library March 4th-April 22nd. *Re: source* (Puskarich Public Library System, Harrison Co., Ohio), 17(3) (March): [1]. [Art exhibit; includes note of a featured piece by William Henry Holmes, with brief biographical note of him; Grand Canyon, *in passing*.]

Bölsche, Wilhelm

1894 *Entwickelungsgeschichte der Natur. Band I.* [*transl.* Evolutionary history of nature. Volume I.] Neudamm: Verlag von J. Neumann, 806 pp. + advertisements. (Hausschatz des Wissens.) [In German.] [Grand Canyon and Colorado River, see pp. 15, 794; and fold-out color plate between pp. 16/17, "Der "grand cañon des Colorado-Flusses in Nord-Amerika", which reproduces one of the Point Sublime panoramic views by William Henry Holmes from C. E. Dutton's *Tertiary History of the Grand Cañon District* (1882), lithographic reproduction credited to "Verlag von W. Pauli's Nachf. (H. Jerosch) Berlin."]

Dutton, Clarence Edward

1882 Tertiary history of the Grand Cañon district : with atlas. *U.S. Geological Survey, Monograph 2*, 264 pp. [text, quarto]; *Atlas*, 24 sheets [double folio, sheets 21¼ × 17 inches]. [Atlas collation: title-page, "List of Atlas Sheets" (equivalent to Atlas Sheet I), 22 sheets (Atlas Sheets II-XXIII, comprising tinted and chromo-lithographic maps and scenic views). Atlas title-page: *Department of the Interior United States Geological Survey J.W.Powell Director Atlas to Accompany the*

Monograph on the Tertiary History of the Grand Cañon District by Capt. Clarence E. Dutton U.S.A. [vignette] Washington 1882 Julius Bien and Co. Lith. New York.] [*NOTE*: Sets of loose Atlas sheets are known because many atlases have also been disbound and their plates reused or made available separately (particularly by sale).] [Artwork by William Henry Holmes appears throughout.] **[See Figs. 1M–1P, 2B in the present volume.]**

1885 Tertiary history of the Grand Cañon district : with atlas. *48th U.S. Congress, 2nd Session, House of Representatives Miscellaneous Document 35*, 264 pp. [text, quarto]; *Atlas*, 24 sheets [folded, laid loose in three-quarter leather folder with cloth ties affixed to boards on three open edges, and spine labels affixed; quarto]. (House series title-page accompanies text volume: *The Miscellaneous Documents of the House of Representatives for the Second Session of the Forty-eighth Congress, 1884-'85. In seventeen volumes. Volume 11.—No. 35. Washington: Government Printing Office. 1885.*) (SPINE TITLE FOR TEXT VOLUME: [top] "HOUSE MISCELLANEOUS DOCUMENTS 2D SESS., 48TH CONG. 1884-'85 VOL. 11"; [bottom] "DUTTON [rule] TERTIARY HISTORY OF THE GRAND CANON DISTRICT [rule] WITH ATLAS". SPINE TITLE FOR ATLAS: [top] "HOUSE MISCELLANEOUS DOCUMENTS 2d SESS., 48th CONG. 1884-'85 VOL. 11"; [bottom] "ATLAS".) [Artwork by William Henry Holmes appears throughout.] • [A re-release of Dutton (1882), as a part of the collated series of House Miscellaneous Documents for 1884-1885, not mentioned by Farquhar or in earlier editions of this bibliography. Text and Atlas title-pages are the same as for Dutton (1882), retaining date, but text volume adds the House Miscellaneous Documents series title-page (1885) cited above; atlas does not include a separate House Miscellaneous Documents title-page although it is identifiable from its spine labels. Atlas Sheets differ from 1882 publication in that the double-folio sheets are vertically and horizontally folded to accommodate quarto format (vertical fold in center as in original double-folio state, then folded horizontally to achieve quarto size). Quarto format also corroborated in *Checklist of Public Documents, Second Edition* (U.S. Government Printing Office, Superintendent of Documents, 1895), p. 76. *Folded* Atlas Sheets each are also stamped with a numeral on the exterior (sheet verso) corner, enumerated 0 to 23, to facilitate identification of Atlas Sheets without having to unfold them: "0" is the title-page, "1" is the "List of Atlas Sheets" (equivalent to Atlas Sheet I), followed by 2-23 (Atlas Sheets II-XXIII, comprising tinted and chromo-lithographic maps and scenic views). Atlas title-page: *Department of the Interior United States Geological Survey J.W.Powell Director Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District by Capt. Clarence E. Dutton U.S.A. [vignette] Washington 1882 Julius Bien and Co. Lith. New York*.] [Points relating to physical arrangement are provided with the assistance of Daniel F. Cassidy and Richard D. Quartaroli.]

Goetzmann, William H.

1978 Limner of grandeur: William H. Holmes and the Grand Canyon. *In:* "The most sublime of all earthly spectacles"; the Grand Canyon and two of its most eminent biographers [FEATURE]. *The American West*, 15(3) (May/June): 20-21, 61-63. [See also Stegner.]

Holmes, William H.

1917 The painter and the national parks. *In: Proceedings of the National Parks Conference : held in the auditorium of the new National Museum, Washington, D.C., January 2, 3, 4, 5, and 6, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 131-134.

Holmes, William H., AND Wells, Rob

1992 "The Panorama from Point Sublime in the Kaibab," by William H. Holmes, from Sheet XV of Atlas to accompany the Monograph on the Tertiary history of the Grand Cañon District, by Clarence E. Dutton (U.S. Geological Survey Monograph 2, 1882). Redrawn by Rob Wells. *In:* Carter, L. M. H. (ed.), USGS research on energy resources, 1992; program and abstracts; Eighth V. E. McKelvey Forum on Mineral and Energy Resources. *U.S. Geological Survey, Circular 1074*, cover, inside front cover, title-page. [Capitalizations thus.]

Homberger, Eric

1995 *The Penguin historical atlas of North America.* New York: Penguin Books (published simultaneously by Viking), 144 pp. [See pp. 39, 88.] [*NOTE*: Map on p. 39, showing Spanish explorations in the Southwest, shows "Coronado's route with Tovar" passing south of Grand Canyon and extending to the Colorado River near the Toroweap area. Grand Canyon mentioned in passing, p. 88, on which page is a Holmes illustration at Point Sublime, taken from Dutton's (1882) atlas, but without noting it shows the Grand Canyon; it is labeled only, "A lithograph dated c. 1860 [*sic*]" (credits, p. 144, simply acknowledge U.S. Geological Survey).]

Pennell, Joseph

1925 *The adventures of an illustrator mostly in following his authors in America and Europe.* Boston: Little, Brown, and Co., 372 pp. [Author's name given on title-page stylistically as Ioseph Pennell.] [See in Chapter 7, "In and Out of the Philadelphia Studio", dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, "Work in the Years 1912 and 1913", Grand Canon noted *in passing*, and illustration, "Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912".]

Stegner, Wallace

1978 The scientist as artist: Clarence E. Dutton and the Tertiary history of the Grand Cañon District *In:* "The most sublime of all earthly spectacles"; the Grand Canyon and two of its most eminent biographers [FEATURE]. *The American West*, 15(3) (May/June): 17-19, 61. [Notes, and with one illustration by, William Henry Holmes. See also Goetzmann.]

Widdison, Jerold G.

1968 Premier artist of Grand Canyon. *Arizona Highways*, 44(6) (June): 4-9. [William H. Holmes.]

Tyree Honga

Reid, Betty

2002 Tyree Honga. *In:* Fantastic Four. Through their devotion to artmaking and, in some cases, the courage to overcome seemingly impossible obstacles, these four exceptional artists have given the world the tremendous gifts of their artistic vision and their cultural pride [FEATURE]. *American Indian* (Smithsonian Institution, National Museum of the American Indian), 3(4) (Fall/Winter): 23. [About artist Tyree Honga, a Hualapai paralyzed from the neck down since 1990. Describes the method by which he creates, and takes note of pieces done of places on the Hualapai Reservation and Grand Canyon, from "his mind's eye". Also quoted: "'Did you know, in my teens I jogged down Havasupai Canyon during the annual Peach Festival with a beaded crown for the tribal queen?' Honga says. 'I had a deadline—I made it before they chose the queen.'"]

Glen S. Hopkinson

Hopkinson, Glen S.

1986 Grand Canyon—Moran Point. *Southwest Art*, 15 (May): 74.

Edith Lucile Howard

Booker, Janice L.

1999 *Philly firsts : the famous, infamous, and quirky of the City of Brotherly Love.* Philadelphia: Camino Books, 208 pp. [See p. 63, artist Edith Lucile Howard painting at Grand Canyon, *ca.* 1926.]

Marvin Howard

Katchen, Carole

1990 Marvin Howard. *Southwest Art*, 20(6) (November): 103-106. [See "Everlasting Dream", p. 105.]

Brenda Howell

Anonymous

2009 [Painting hanging in El Tovar hotel.] *In:* Painting Our Future; News Briefs and Special Occasions [SECTION]. *Brushstrokes* (Oil Painters of America, Crystal Lake, Illinois), 19(2) (Summer): 10. ["West Rim Afternoon" by Brenda Howell, awarded Honor of Acceptance in Art Renewal Center's International 2008/2009 ARC Salon™, now hanging in El Tovar, Grand Canyon. Not illustrated.]

Edwin E. Howell [topographer]

Howell, Edwin E.

[1875] *The Grand Cañon of the Colorado of the West and the cliffs of southern Utah.* [No place]: U.S. Geological Survey, 3-dimensional map, topography with colored time-stratigraphic outcrop markings, vertical and horizontal scales 1 inch = 2 miles (1:126,720). [1875; with different states at later dates.] [The original commercially produced model, measuring 6 feet, 6 inches × 6 feet 7 inches, indicated an imprint of the Geographical and Geological Survey of the Rocky Mountain Region, which is the Powell Survey of general parlance; a model was first exhibited at the Centennial Exposition in Philadelphia, 1876, and commercially produced thereafter. A photograph of the model, which the Library of Congress attributes date as "191-", denotes "U.S. Geological Survey J. W. Powell, Director"; Powell was director during 1881-1894 (Geography and Map Division, call no. "G4332.G7 191-.G4 TIL"; digital view at http://hdl.loc.gov/loc.gmd/g4332g.np000097). A model was also exhibited at the World's Industrial and Cotton Centennial Exposition, New Orleans, 1884-1885.]

1931 *Grand Canyon of the Colorado and the cliffs of southern Utah.* [No place]: U.S. Geological Survey, 3-dimensional map, topography with colored time-stratigraphic outcrop markings, vertical and horizontal scales 1 inch = 2 miles (1:126,720). ("Modelled by E. E. Howell from maps of the United States Geological and Geographical Survey [*sic*] by J. W. Powell; revised by F. T. Thwaites and Fred Wilhelm in 1931 from geological maps of Arizona 1924 and Utah 1918".)

Donna Hudson

Hudson, Donna

2006 [Fabric art.] *Grand Canyon River Runner*, (3) (Fall): 1.

Clark Hulings

Hulings, Clark

1990 The Grand Canyon, Kaibab Trail (1973). *In:* Adventures West; masterworks from the National Cowboy Hall of Fame. *Southwest Art*, 19(9) (February): 92-93. [Painting.]

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Wilson Hurley

Hagerty, Donald J.

1998 Grand Canyon views. *Southwest Art*, (February): 22, 24. ["Afternoon Shadows at Maricopa Point" by Peter Adams; "Studies for Arizona Suite" by Wilson Hurley; "Canyon Morning" by Merrill Mahaffey.' [Excerpt from Hagerty, *Leading the West* (1997).]

Hurley, Wilson

1987 Easter Sunday afternoon, Grand Canyon. *Southwest Art*, 16 (May): 27.

[Hurley, Wilson]

1977 *Wilson Hurley: A retrospective exhibition.* Kansas City, Missouri: Lowell Press, *in association with* Albuquerque Museum and the Buffalo Bill Historical Center, Kansas City, [88] pp.

Klinka, Karen

1994 Wilson Hurley; windows of the West. *Southwest Art*, 24(6) (November): cover, 48-53.

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Richard Iams

Beach, J. Darrell

1989 Richard Iams. *Southwest Art*, 18 (February): 78-82.

Iams, Richard

1991 Dawn at Angels Window. *Southwest Art*, 20 (February): 6.

George Inness, Jr.

Anonymous

1901 [Painters' trip to Grand Canyon.] *In:* Art Notes [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist's peculiar vocabulary, is called 'big stuff.'"]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

Inness, George, Jr.

1913 Cover design. *Century Magazine*, 86(2) (June): cover. [Color painting of Grand Canyon.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Pennell, Joseph

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Jenny Iserman

Chen, Julie

2013 (JUROR) *500 handmade books. Volume 2.* New York: Lark Crafts (Sterling Publishing Co., Inc.), 420 pp. [See p. 120: "Jenny Iserman. Grand Canyon. 2009. 6 × 36 × ⅛ inches (15.2 × 36 × 0.3 cm). Washi paper, gampi paper, watercolor paper, mat board, acrylic molding paste, gesso, etching ink, copper foil, monoprinted, inkjet printed, accordion structure" (illustration shown).]

Ora Jacobson

[Jacobson, Ora]

[2009] September feature: Grand Canyon artist residency. *Arizona Gourds*, (September [2009]): [unpaginated]. [Unsigned but written in the first person. Several pages with numerous photos from the time when the author, a gourd carver, was the Artist-in-Residence on the North Rim. The serial is produced online by Jacobson on behalf of her business, Arizona Gourds. Issue not dated by year.]

Jao Tsung-i
饒 宗 頤

Jao, Tsung-i [饒宗頤] [Rao Zongyi][20]

2015 Master Jao Tsung-i 走近饒公. Two poems by Jao Tsung-i translated by Dr Nicholas Morrow Williams. 饒公兩詩（英文翻譯：魏寧博士）. ("From *The Residue of Dreams: Selected Poems of Jao Tsung-i*, forthcoming from Cornell East Asia Series" [see Jao, 2016].) 選自《夢餘：饒宗頤詩文選譯》，康奈爾大學東亞研究系列，即將出版. *Sinology News* / 稷風 [jì fēng] [國學院通訊《稷風》 (Guóxuéyuàn tōngxùn "jì fēng") (National Academy Newsletter "Ji Feng")] (香港浸會大學，饒宗頤國學院 [xiānggǎng jìn huì dàxué, ráozōngyí guóxuéyuàn] [Hong Kong Baptist University, Jao Tsung-i State College]), 1(1) (Summer): 19-21. [In parallel Chinese and English texts, with bilingual serial title.] [See p. 20: "On the Grand Canyon. 大峽谷. For Jao the awesome scale of the Grand Canyon seems to place even the mythical mountain of Kunlun in the shade. The forces of nature behind it place in perspective even the great luminaries of human civilization. 作者在此描繪出大峽谷的壯麗景象，甚至傳說中的崑崙山也比之不及。在自然造化面前，就算是人類聖賢也會感佩不已。" Page presents a quatrain, illustrated with a painting of Grand Canyon, "饒宗頤　大峽谷寫生 (1990年)" [Ráozōngyí dà xiágǔ xiěshēng (1990 nián)] [Jao Tsung-i Grand Canyon sketch (1990)].]

2016 *The residue of dreams : selected poems of Jao Tsung-i.* (Nicholas Morrow Williams, translator.) Ithaca, New York: Cornell University, East Asia Program, 201 [208] pp. (Cornell East Asia Series, 182.) [Williams' text and notes in English, with poetry also in the original Chinese.] [See the quatrain, "On the Grand Canyon", p. 54. Also presented (p. 55) is a color reproduction of a watercolor painting with Chinese calligraphy, by Jao Tsung-i, "Grand Canyon (1980s)". Includes notes by Williams. Grand Canyon also noted, *in passing* (p. 6), in Williams' "Introduction" (pp. 1-15), under the section "Jao as Poet".]

William Scott Jennings

Doherty, M. Stephen

1998 William Scott Jennings; making the landscape your own. *American Artist*, 62 (December): cover, 18-25, 73-74.

Jennings, William Scott

2004 Mastering the sublime landscape. *International Artist*, (38): 20-31.

2009 William Scott Jennings; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 18-19.

[20] Nicholas Morrow Williams explained in his "Prefatory Note" to *The Residue of Dreams* (p. xiii) that he uses the Pinyin system of Chinese transliteration, except for Jao's name: "Jao achieved an international reputation in the 1960s, when the Wade-Giles system was still widely used, so his English name follows the Wade-Giles romanization: Jao Tsung-i instead of Pinyin Rao Zongyi." Note as well that the English name of Hong Kong Baptist University's Academy of Sinology honors "Jao Tsung-i," as do numerous other institutions named for him.

Heather L. Johnson

Johnson, Heather L.

2021 One-on-one with Heather L. Johnson; Heather L. Johnson sees her time as Grand Canyon's Artist in Residence as a research project to get to know the space and the people. *Canyon Views* (Grand Canyon Conservancy), 28(1) (Spring/Summer): 12-13.

2023 Heather Johnson: Visual artist, writer, traveler; Artist in Residence, May-June 2021. *In:* Artist and Astronomer in Residence Updates [SECTION]. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 27. [Interview format.]

Johnson, Heather L., AND Riesenberg, Mindy

2021 Catching up with Artist in Residence Heather L. Johnson. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 26-27. [Interview format. Heather Johnson, Grand Canyon Artist in Residence, May 3-June 14, 2021.]

Michael Chesley Johnson

Anonymous

2013 Michael Chesley Johnson OPA. *In:* Painting Our Future News Briefs and Special Occasions [SECTION]. *Brushstrokes* (Oil Painters of America, Crystal Lake, Illinois), 24(4) (Winter): 9. [Johnson "invited to participate in the 6th Annual Grand Canyon 'Celebration of Art' plein art festival September 13-21, 2014."]

Russell Johnson

Johnson, Russell

2011 *Designing a sublime painting of the Grand Canyon.* Master's thesis, Prescott College, 108 pp.

Jimmie Jones

Anonymous

2010 A tribute to Jim Jones (1933-2009). *St. George Art Museum Canvas* (St. George, Utah), 5(2) (Spring): 2. [Jimmie Jones.]

2010 Jim Jones: The final paintings. *In:* Art Museum Exhibits [SECTION]. *Inside St. George* (St. George, Utah), 5(2) (Spring): 12. [Jimmie Jones.]

Aton, James M.

2015 *The art and life of Jimmie Jones : landscape artist of the canyon country.* Layton, Utah: Gibbs Smith, 264 pp. ("First Edition" [title-page verso].) [First state.]

2015 *The art and life of Jimmie Jones : landscape artist of the canyon country.* Layton, Utah: Gibbs Smith, 264 pp. ("First Southern Utah Museum of Art Edition" [title-page verso].) [Second state; a

reprinting in Canada of the 1st Gibbs Smith ed. (*i.e.*, first state), to correct the color reproduction of some pages (*fide* James M. Aton *via* Richard D. Quartaroli, 13 November 2015).]

2020 Painting "my odyssey"; Jimmie F. Jones, Grand Canyon master. *In:* Quartaroli, Richard D. (compiler, ed.), *Celebrating 100 years of Grand Canyon National Park, February 2019 : a gathering of Grand Canyon historians : ideas, arguments, and first-person accounts.* Grand Canyon, Arizona: Grand Canyon Association [and Grand Canyon Historical Society], pp. 142-147.

Jones, Jimmie; Smith, Jon M.; AND Aton, James M.

2009 *Jim Jones : recent paintings.* Cedar City, Utah: Southern Utah University Press, 48 pp. + DVD. [DVD title: *Jimmie Jones red rock painter. A documentary video by Jon M. Smith and James M. Aton.*]

Sam Jones

Doggett, Jack

1999 The art of Sam Jones; Canyon watercolors at Macy's. *Flagstaff Live!*, (May 27-June 2): 10. [Macy's European Coffeehouse and Bakery, Flagstaff.]

Engel, Eric

2009 A moment's existence; landscape painter Sam Jones illustrates the experience. *Flagstaff Live!*, 15(13) (March 26-April 1): 14.

Jones, Sam

2006 View upstream from Bass cable crossing. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., in plate section following p. 154.

2012 [Grand Canyon river scene; watercolor.] *Colorado Plateau Advocate*, (Spring/Summer): 1, 24.]

2014 [Watercolors.] *Boatman's Quarterly Review*, 27(1) (Spring): 15, 44, 45. ["Upstream from Monument Creek", p. 15; "Stairway Canyon Morning", p. 44; "110 Mile", p. 45; "Furnace Flats", p. 45.]

Raymond Jonson

University of New Mexico Art Museum

NO DATE *Grand Canyon Trilogy.* Albuquerque: University of New Mexico Art Museum, Jonson Gallery, folded pamphlet. [Introduction to exhibition of paintings by modernist landscape artist Raymond Jonson (1891-1982).]

Jury Judge

Judge, Jury

2016 Folks, the view of Grand Canyon is THIS WAY. *In:* Selfie/Self-Obsessed Culture [CARTOONS]. *The Noise* (Clarkdale, Arizona), (179) (June) (mango éditîon; salarius éditîon): 36. [Cartoon of family all facing away from the canyon, taking "selfie" portraits.]

Stephen Juharos

Juharos, Stephen

1986 Timeless rush in the great Grand Canyon. *Southwest Art*, 15 (January): 60.

1986 Moonrise over Hance Rapids in Grand Canyon. *Southwest Art*, 16 (September): 57.

1987 Clear night after storm in Grand Canyon. *Southwest Art*, 17 (October): inside cover.

1988 Moonlit interlude in Grand Canyon. *Southwest Art*, 18 (September): 89.

Ed Kabotie (Okhua P'ing)

Kabotie, Ed [Okhuwa P'ing]

[2022] Confluence; by Ed Kabotie, 2021. *In: Lifeways of the Little Colorado River.* Flagstaff, Arizona: Grand Canyon Trust, cover, inside front cover. [Impressionist painting, pertaining to the confluence of the Little Colorado River.]

2022 Confluence; by Ed Kabotie, Tewa/Hopi, 2021. *In:* Riggs, Sarana, Lifeways of the Little Colorado River. *Colorado Plateau Advocate*, (Spring/Summer): 25. [Small reproduction of impressionist painting, pertaining to the confluence of the Little Colorado River.]

2022 Midnight challenge; by Ed Kabotie, Tewa/Hopi, 2021. *In:* Riggs, Sarana, Lifeways of the Little Colorado River. *Colorado Plateau Advocate*, (Spring/Summer): 28. [Small reproduction of painting that includes Desert View Watchtower.]

Fred Kabotie

Colter, Mary Elizabeth Jane

1933 *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* Grand Canyon, Arizona: Fred Harvey, 65 [56] pp. [Typewritten (mimeographed), loose-leaf, post-mounted format. [Includes interior artwork by Fred Kabotie. Not illustrated (for an illustrated version see Colter (2015).]

[1998] *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* [Tempe, AZ] : [Charles E. "Buzz" Buzzard], [41] pp. [Reproduces Colter (1933). Includes interior artwork by Fred Kabotie (not illustrated).]

2015 *Manual for drivers and guides descriptive of the Indian Watchtower at Desert View and its relations, architecturally, to the prehistoric ruins of the Southwest.* (Lillian Santamaria, project manager; David Jenney Design, art direction and design; Holly McLean-Aldis, editorial.) Grand Canyon, Arizona: Grand Canyon Association, 104 pp. (". . . originally published, without illustrations, in 1933 by the Fred Harvey Company" [see Colter (1933)].) [This version is illustrated. Includes interior artwork by Fred Kabotie.]

Dalgleish, Mary, AND Hart, Lesley

2013 *Ear candling : the essential guide.* [No place]: CreateSpace Indpendent Publishing Platform, 130 pp. [See "Case Study", pp. 4-5, which includes notes on Hopi; and an illustration (p. 4), putatively "[t]he most famous" one from "[h]istorical period records" of shamanic customs, which shows a Hopi holding candles (!!), as depicted in "a rock painting in the Hopi Tower, North Rim, Grand Canyon, USA" (*i.e.*, The Watchtower at Desert View, South Rim; a mural by Fred Kabotie).] [Cited here because the article exists.]

Fred Harvey [firm]

NO DATE *The Watchtower guide.* [Grand Canyon, Arizona]: Fred Harvey, An Amfac Resort. [Fold-out sheet.] [*Ca.* 1980s.]

NO DATE *The Watchtower guide : Grand Canyon National Park, Arizona.* [Grand Canyon, Arizona]: Fred Harvey Trading Company, 8 pp. on large fold-out sheet.

1952 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, [16] pp.

1957 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, twice-half-folded sheet.

1966 *The Watchtower—guide.* Grand Canyon National Park, Arizona: Fred Harvey, [16] pp.

Horton, Jessica L.

2015 A cloudburst in Venice; Fred Kabotie and the U.S. Pavilion of 1932. *American Art*, 29(1) (Spring): 54-81. [Regarding the exhibition at the Vienna Biennale. See p. 69, reference *in passing* to Kabotie's "stint working at the Fred Harvey Company's gift shop in the Grand Canyon" before "his permanent return to Hopi".] [This segment of Horton's article relates to Kabotie's paintings portraying the Hopi Snake Dance, of which the story of Tiyo features prominently among his murals in the Watchtower at Grand Canyon, which venue is not mentioned in this article.]

Kabotie, Ed [Okhuwa P'ing]

2019 Hopi artist Fred Kabotie. *Northern Arizona's Mountain Living Magazine*, (February): 21-23. [Focus is on the Desert View Watchtower murals.]

Kabotie, Fred

1977 *Fred Kabotie, Hopi Indian artist : an autobiography told with Bill Belknap.* Flagstaff, Arizona: Northland Press, 149 pp.

Kramer, Kelly Vaughn, AND James, Kerrick

2011 Local color. *In:* Where Is This? [SECTION]. *Arizona Highways*, 87(8) (August): 56. [Fred Kabotie painting inside Watchtower, Grand Canyon. Quiz; answer in October issue.]

Lake, Shelley

2006 Portfolio; the sanctity of sacred places. *MAGNAchrōm* (MAGNAchrom LLC), 1(1): cover, 25-40. [See pp. 34-35, photographic panoramic view inside the Watchtower, Grand Canyon, which displays artwork of Fred Kabotie. See also technical specifications for photos, p. 39.]

McCoy, Ronald [McCoy, Ron]

1990 Hopi artist Fred Kabotie (1900-1986). *American Indian Art Magazine*, 15(4) (Autumn):.

Saunders, Sallie

1933 Indian Watchtower at Grand Canyon is dedicated by Hopi Indians. *Santa Fe Magazine*, (July): 27. [The Watchtower, Desert View, Grand Canyon; with interior artwork by Fred Kabotie (Hopi).]

1994 The Indian Watchtower. *O' Pioneer* (Grand Canyon Pioneers Society), 5(7): 4-5. [The Watchtower, Desert View, Grand Canyon.] [Adapted from a story originally in the *Santa Fe Magazine* (Saunders, 1933).]

Tallon, James [Tallon, Jim]

1959 Desert View watchtower. *Arizona Days and Ways*, (November 22): 28-30.

1988 The overlooked lookout. *Arizona Highways*, 64(6) (June): 45. [Desert View Watchtower.]

Chelsea Kavanagh

Chase, MacKenzie

2018 Land Lines; new museum exhibition by Chelsea Kavanagh overlays geology with geometry. *Flagstaff Live!*, 24(31) (July 26-August 1): cover, 3, 14-17.

Chase, MacKenzie, AND Wiechee, Nancy

2018 Land lines; the geometric landscapes of Chelsea Kavanagh. *Northern Arizona's Mountain Living Magazine*, (August): 20-23. [Artist works with natural wood shapes. Mentions Mooney Falls *in passing* (that piece is not illustrated), and also notes her desire to spend time in Grand Canyon to create a series of pieces.]

Bil Keane

Keane, Bil

1984 ["Family Circus" cartoons featuring Grand Canyon.] *Arizona Highways*, 60(9) (September): 36-37. ["Family Circus" syndicated comics by Bil Keane.]

2019 The Circus hits the road. *Arizona Highways*, 95(2) (February): 48-49. ["Family Circus" cartoons featuring Grand Canyon. Reprinted from the September 1984 issue.] ["Family Circus" syndicated comics by Bil Keane.]

Richard Kern

Kern, Richard

1853 Plate 13, "View Looking West, from Camp 16". *In:* Sitgreaves, L. [Sitgreaves, Lorenzo], Report of an expedition down the Zuñi and Colorado Rivers. Washington: Robert Armstrong, Public Printer, *U.S. 32nd Congress, 2nd Session, Senate Executive Document 59, Serial 668*, 198 pp. + plates. [Farqhuhar (1953, p. 15) notes, "The plates in some copies do not conform to the lists." The comment may pertain to both editions (1853, 1854), but Plate 14 was not published, thus adding confusion to some catalogues.] [This lithograph, delineated in 1851, is the first-ever portrayal of the Grand Canyon, seen as a distant view of the North Rim along the horizon. See Spamer (2003, 2013; and see also herein in the introductory matter). The expedition did not go to the Grand Canyon.] **[See Fig. 1A in the present volume.]**

Spamer, Earle E.

2003 First depiction of Grand Canyon. *The Bulletin* (Grand Canyon Historical Society), 7(2): 3. [Pertains to the Richard Kern lithograph in Sitgreaves' 1853 report, which portrays the Grand Canyon's North Rim on the horizon. Image poorly reproduced by the publisher; but this is the first record of this observation. A better reproduction appears in Spamer (2013). See also herein in the introductory matter.]

2013 Once again, "Who named the Grand Canyon?"—and other obscure Grand Canyon "firsts". *The Ol' Pioneer* (Grand Canyon Historical Society), 24(2) (Spring): 4-16.] [Includes Richard Kern's lithograph from Sitgreaves' 1853 report, which portrays the Grand Canyon's North Rim on the horizon. See also herein in the introductory matter.]

Frank O. King

King, Frank O.

2006 *Walt and Skeezix. 1923 and 1924.* Montreal: Drawn and Quarterly. (Walt and Skeezix, Book Two.) [Comics format. Also includes biographical information and photographs.]

Elena Kirschner

Kirschner, Elena

2020 Globe Mallow, S. Bass, May '98. *Boatman's Quarterly Review*, 33(1) (Spring): 3.

2020 [Flower; no legend.] *Boatman's Quarterly Review*, 33(1) (Spring): 46.

2020 Road to Lee's Ferry '09. *Boatman's Quarterly Review*, 33(1) (Spring): 48.

2020 [Remarks.] *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 60. [Includes illustrations of four watercolor paintings.] ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Ellen Lee Klein

Klein, Ellen Lee

1986 Ruth Siegel Gallery, New York. *Arts Magazine*, 60 (April): 131-132.

Julia Klema

Klema, Julia

2020 Fern Glen flood. *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 42. [Thoughts on her artwork of drawing on photographs; this one of the channel at Fern Glen Canyon after a flash flood.] ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Augustus Koopman

Taylor, E. A.

1914 The paintings of Augustus Koopman. *The International Studio*, 52 (May): 215-220. [See p. 218: "Last summer he held a successful exhibition in his own country, and while there spent some of the brighter days painting in the Grand Cañon of Arizona." (ENTIRE NOTE)]

Charles Mary Kubricht

Farb, Carolyn; Evans, James; AND Holzherr, Florian

2004 Light show. *Brilliant*, (October): 56-57. [Artwork of Charles Mary Kubricht (female artist).]

Emma Landsiedel

Landsiedel, Emma

2014 From Emma Landsiedel. *In:* Grand Canyon Youth Update [SECTION]. *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 14. [Untitled verse and remarks from a Colorado River trip through Grand Canyon with Grand Canyon Youth's "Grand Inspiration" (or "GRIN") program. Also illustrated with two watercolors by the author, aged 19.]

Steve Lawton

Bass, Penelope

2011 Bending the rules; painter Steve Lawton plays with color and perspective. *Northern Arizona's Mountain Living Magazine*, (January): 26-28.

Betz, Eric

2012 Funky town; Steve Lawton and his surreal takes on Flagstaff and beyond. *Northern Arizona's Mountain Living Magazine*, (April): 28-30. [Artist Steve Lawton. Includes illustration of his "Horseshoe Bend", p. 30.]

Rowan LeCompte

Anonymous

2019 East clerestory window installed in chapel. *Parish Life* (St. Paul's Episcopal Church, Winston-Salem, North Carolina), 47(2) (February): [1]. [Stained-glass window complements another chapel window by the late artist, Rowan LeCompte, in a design chosen by parishioner Zanne Baker. Baker had thought of a background based on a photo on the rear cover of "a book about the Grand Canyon * * * showing a turbulent sky in great, colorful variation".]

LEGO® [sponsor]

Elsmore, Warrenb

2014 *Brick wonders : ancient, modern, and natural wonders made from LEGO®.* Hauppauge, New York: Barron's Educational Series, Inc., 1st U.S. and Canada ed., 254 pp. + 2 large fold-outs. [See "Hoover Dam", pp. 156-165; "Grand Canyon", pp. 214-221.] [LEGO® building blocks.]

William Robinson Leigh

Anonymous

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

2016 America's sagebrush Rembrandt; a glimpse into the creative process of William R. Leigh. *In:* Exhibition Feature [SECTION]. *Gilcrease Magazine* (Gilcrease Museum), 24(1) (Winter): 14-15. [Includes note of work at Grand Canyon, Arizona. Also note two illustrations (p. 15) that show a charcoal study, *Grand Canyon*, that was finished as *Grand Canyon of the Yellowstone*.]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

DuBois, June

1977 *W.R. Leigh : the definitive illustrated biography.* Kansas City, Missouri: Lowell Press, 209 pp.

1978 W. R. Leigh; painter of frontiers. *The American West*, 15(3) (May/June): 32-47. [Includes two-page illustration, "Grand Canyon. 1908; detail of the original" (pp. 36-37); text includes Grand Canyon (pp. 35, 38).]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Leigh, W. R.

1911 Impressions of an artist while camping in the Grand Canyon of the Colorado, Arizona. *Out West*, New Series, 2(1) (June): 15-27. [Divided into inspirational sections: "Morning", "Forenoon", "Noon", "Afternoon", "Evening", "Night", "Sunrise". Illustrated by six photographs, none of which pertain to the artist's vantage point in the canyon; and while there are no reproductions of any of the artist's works created there, each of the sections is a richly colored word painting.]

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Peter Lik

McCarran International Airport

2012 *Terminal 3 media kit 2012.* Las Vegas: McCarran International Airport. [Artwork displayed in the airport's Terminal 3. See "Public Art Installations: Lik", pp. 32-33, pertaining to artist Peter Lik. See in particular, "'Blaze of Beauty'; Grand Canyon National Park, Arizona", p. 33.

Gustav F. Liljestrom

Anonymous

1915 Temporary catalogue of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1915. [No place]: The Wahlgreen Company, 56 pp. [Separately paginated part in *Official catalogue of exhibits : Panama-Pacific International Exposition, San Francisco, 1915*. [No place]: The Wahlgreen Company.] [See listings (with no further information): Bradley, Susan H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt, "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27).]

Levon Loncassion

Loncassion, Levon

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff,

Arizona]: Museum of Northern Arizona, pp. 50-55. [Includes reproduction of the following painting pertinent to this bibliography: "Deer Springs and Havasu Creek, 2010. Watercolor on paper, 47 × 20 in." (pp. 52-53).]

Lone Wolf

Anonymous

1914 An Indian artist. *Santa Fe Magazine*, 9(1) (December): 32. [Lone Wolf, a Blackfeet, Grand Canyon painter.]

Weyde, William M. van der

1922 Lone Wolf; Indian painter of Indians. *The Independent and The Weekly Review*, 108 (March 18) (3809): 282. [Includes brief notice of meeting and working with Thomas Moran at Grand Canyon during mid-winters.]

Longaberger [firm]

Anonymous

2000 At home on the range. *Signatures* (Longaberger Collectors Club), (Summer/Fall): 8-11. [Longaberger baskets.]

Ralph Love

Behrens, Shirley

1991 Ralph Love, poetic realism. *Art of the West*, 4(6) (September/October): 42-47.

Albert P. Lucas

Anonymous

1916 [Note.] *In:* Notes of Art and Artists [SECTION]. *American Art News*, 14(25) (March 25): 7. ["Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the Grand Canon to sketch before his return." (ENTIRE NOTE)]

Fred Lucas

Lucas, Fred

1989 Grand Canyon. *Southwest Art*, 19 (October): 251.

Fernand Lungren

Anonymous

1905 [Note of color illustrations of Grand Canyon.] *In:* Leading Articles in the Reviews [SECTION]. *Review of Reviews*, 32 (October): 395. ["The feature of *McClure's Magazine* for September is the set of gorgeous colour prints, finer than any I ever remember to have seen, of the Grand Cañon, Colorado River, in Arizona. They are really wonderful specimens of colour-printing." (ENTIRE ITEM) Pertains to the illustrations by Fernand Lungren in the article by William Allen White (1905).]

Brown, Elizabeth A.

[2000] *Afterglow in the desert : the art of Fernand Lungren.* (With an essay by Jane Dini.) Santa Barbara, California: University of California, University Art Museum, 96 pp. (Distributed by University of Washington Press, Seattle and London.) [Program for art exhibition, University Art Museum, May 2-July 9, 2000; Laguna Art Museum, Laguna Beach, California, January 20-March 24, 2001; Palm Springs Desert Museum, Palm Springs, California, April 11-June 10, 2001. Includes Grand Canyon: "*In the Abyss: Grand Canyon*" [c. 1895/1897, oil on canvas], p. 28 (see also p. 4, photo, "Portrait of Fernand Lungren with *In the Abyss*"); Plate 3, "*Above the Inner Gorge*, c. 1890s, watercolor"; Plate 21, "*Grand Canyon*, c. 1910, oil on canvas".]

Lungren, Fernand

1905 [Illustrations.] *In:* White, William Allen, On Bright Angel Trail. *McClure's Magazine*, 25(5) (September): 505-512. [Full-page color illustrations: "Sunset", "The Water Knife", The River", "From a Side Cañon" (pp. 508-509), "Noon", "Moonlight", "In the Depths".] [White's article, pp. 502-515.]

Trask, John E. D.

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 81-91. [See p. 89: "Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition." (ENTIRE NOTE)]

Dodge Macknight
(né William Dodge MacKnight)

Anonymous

1917 Gift of Denman Waldo Ross. *Museum of Fine Arts, Bulletin* (Boston), 15(88) (April): 11-20. [See under "Department of Paintings", p. 20, "The Museum previously owned three examples of the work of Mr. [Dodge] Macknight, but even now it has none of his pictures of the Grand Cañon." (ENTIRE NOTE)]

Boston Art Club

1921 *Copley Society catalogue of paintings in water color by Winslow Homer, John S. Sargent, Dodge MacKnight : exhibited at the Boston Art Club, March 5th to March 22d, 1921.* [Boston: Boston Art Club], 17 pp. [Dodge MacKnight paintings include: "Grand View, Grand Canyon" (p. 15), "Grand Canyon" (p. 15), "The Grand Canyon" (p. 16), "Grand Canyon" (p. 17), "The Great Abyss, Grand

Canyon" (p. 17), "Nature's Monument, Grand Canyon" (p. 17).] [*NOTE*: Catalogue lists only titles of artwork and their loaners.]

Castello, Eugene

1918 The Philadelphia water color exhibition. *American Magazine of Art*, 9(3) (January): 112-115. [15th Annual Exhibition of Water Colors, Pennsylvania Academy of Fine Arts.] [See p. 114: "It would be difficult to say what message Mr. Dodge McKnight [*sic*] wished to convey to his audience in his wash drawings of the Grand Cañon, Arizona . . . ." (ENTIRE NOTE; not illustrated)]

Pennsylvania Academy of the Fine Arts

1916 *The Philadelphia Water Color Club, the Pennsylvania Society of Miniature Painters : catalogue of the Fourteenth Annual Philadelphia Water Color Exhibition, and the Fifteenth Annual Exhibition of Miniatures, November 5 to December 10, 1916.* Philadelphia: Pennsylvania Academy of the Fine Arts, [2], 98, xv pp. [See "Plan of the Academy Galleries", p. 7; and under "South Corridor", notices of illustrations by Dodge MacKnight (*sic*) ("Ruins: Grand Canyon (Water Color)." and "A Side Canyon: Grand Canyon (Water Color).") (p. 26), and by Birger Sandzen ("In the Grand Canyon: Arizona (Lithograph).") (p. 26). (Not illustrated.)]

Merill Mahaffey

Anonymous

2011 Merrill Mahaffey show. Dudley-Jones Gallery. *In:* Art Events [Scottsdale]. *Southwest Art*, 40(10) (March): 16. [Includes illustration of "River Architecture", p. 16.]

Di Pietro, Lisa

2008 Beauty in detail; a retrospective on the natural world of legendary landscape painter Merrill Mahaffey. *Flagstaff Live!*, 14(28) (July 10-16): 1, 3, 18-21.

Hagerty, Donald J.

1998 Grand Canyon views. *Southwest Art*, (February): 22, 24. ["Afternoon Shadows at Maricopa Point" by Peter Adams; "Studies for Arizona Suite" by Wilson Hurley; "Canyon Morning" by Merrill Mahaffey.' [Excerpt from Hagerty, *Leading the West* (1997).]

Mahaffey, Merrill

1989 Marble Canyon buttress. *Arizona Highways*, 65(8) (August): inside back cover. [Painting.]

2013 Kaibab reflection. *Journal of Arizona History*, 54(4) (Winter): cover, inside front cover. [Painting.]

Parks, Stephen

1990 Grand paintings of the Canyon. *Southwest Profile*, (February): 23-26. [Merrill Mahaffey.]

Rand, Harry

2001 Canyon views; Merrill Mahaffey paints the southwestern landscape. *Southwest Art*, (February): 136-138, 162. [See also editor's introduction to this issue, by Margaret L. Brown.]

Taylor Mahoney

Muller, Seth

2016 On the walls, on the streets; public art becomes a major draw in Flagstaff, with new proejcts, soaring imagery and innovative works. *In:* Summer Visitor Guide 2016. *Visitor Guide* (Arizona Daily Sun, and Northern Arizona's Mountain Living Magazine, Flagstaff), 2016(2) (July 10-August 12): 8-10. [Features Taylor Mahoney mural, "Sound of Flight", which depicts a scene at Grand Canyon.]

Gregory Manchess & Getty Images

Schlie, Kasper

2015 Fanget i Grand Canyon. I 1869 stævner ti mand op ad Coloradofloden for at udforske den sidste hvide plet på USA's landkort. Ingen af mændene har før prøvet at besejle en flod, og de har valgt de værst mulige både. [*transl.* Caught in the Grand Canyon. In 1869, ten men set off on the Colorado River to explore the last white spot on the US map. None of the men have tried running a river before, and they have chosen the worst possible boats.] *Historie* (København), 2015(7): 34-41. [In Danish.] [Author's given name misspelled "Kapser".] [*NOTE*: The spread-page artwork on pp. 34-35 is credited to "Gregory Manchess & Getty Images". The artwork depicting Powell and his men riding rapids is the same as on the cover of the young-reader title by Stuart Waldman, *The last river : John Wesley Powell and the Colorado River exploring expedition* (Mikaya Press, New York, 2005).]

Reg Manning

Manning, Reg

1938 *Cartoon guide of Arizona.* New York: J. J. Augustin, printer, 121 pp. [See pp. 26-31.]

Kristin Markham

Markham, Kristin

2014 Navajo Bridge. *Grand Canyon River Runner*, (17) (Summer): 9. [Painting. View of Colorado River upstream from bridge.]

W. P. Marshall

Anonymous

1895 [Minutes of the Geological Section for March 20, 1894.] *In:* Reports of Meetings [section]. *Birmingham Natural History and Philosophical Society, Journal* (Birmingham, England), 1: 16. ["Mr. W. P. Marshall read a paper on 'The Grand Cañon of the Colorado River, Arizona.' The paper was illustrated by diagrams, maps, and water colour drawings. Mr. Councillor Wallis gave a description of his visit to the Cañon, with a detailed account of Hance's Trail. Dr. Lapworth suggested the probable cause of the formation of the Cañon. A cordial vote of thanks was given to Mr. Marshall for his paper." (ENTIRE NOTE)] [A published version of his lecture is "The Grand Cañon of the

Colorado River, Arizona" *Birmingham Natural History and Philosophical Society, Journal*, 1 (December 1894): 73-77, but which does not include his artwork.]

Leese Mather

Berggren, Elizabeth

1960 Seven miles down to summer. (Paintings by Leese Mather.) *Ford Times* (Ford Motor Co.), 52(1) (January): 22-25, inside back cover.

Lucia K. Mathews

Trask, John E. D.

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 81-91. [See p. 89: "Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition." (ENTIRE NOTE)]

François E. Matthes [topographer]

Anonymous

1902 [Note from G. H. Matthes.] *In:* News From the Classes [section]. *The Technology Review* (Massachusetts Institute of Technology), 4(1) (January): 392-393. ["G. H. Matthes [Class of 1895] writes 'that his brother, F. E. Matthes, was recently selected commence a topographic map of the Grand Cañon of the Colorado River in Arizona. He left for the cañon March 17, and is now (April 27) making good progress. His work covers the Grand Cañon forest Reserve, which comprises the most beautiful section of the Grand Cañon." (ENTIRE NOTE) Regarding François E. Matthes.]

1902 Map of the Colorado Cañon. *American Geographical Society, Bulletin*, 34: 366-367.

1903 New survey of the Grand Cañon. *The Pacific Unitarian*, 11(3) (January): 100-101.

1903 The map of the Grand Canyon. *The School Journal*, 76(2) (January 10): 56.

1903 Grand Canyon map. *The American Inventor* (Washington, D.C.), 10(6) (February 1): 99.

1903 Survey of the Grand Canyon. *National Geographic Magazine*, 14(4) (April): 162-163.

1903 Eine Neuaufnahme des Cañons des Colorado [*transl.* A retake of the canyons of the Colorado]. *In:* Kleine Nachrichten [section]. *Globus* (Illustrierte Zeitschrift für Länder- und Völkerkunde) (Braunschweig), 83(14) (April 9): 227. [In German.] [Credited to "Bull. of the American Geogr. Soc. 1902, 4." (*i.e.*, Anonymous, 1902).]

1903 Un nuovo rilevame to del cañon del Colorado [*transl.* A new depiction of the canyon of the Colorado]. *In:* Notizie ed Appunti [section]. *Società Geografica Italiana, Bollettino*, Series 4, 4(4/5) (April/May) [anno 38, volume 40]: 421. [In Italian.] [Credited to "*Globus*, Brunsvik, n. 14, 1903" (*i.e.*, Anonymous, 1903).]

1903 Nord-Amerika [*transl.* North America]. *In:* Geographische Neuigkeiten [section]. *Geographische Zeitschrift* (Leipzig), 9(6): 347-348. [In German.] [New topographic map of Grand Canyon from U.S. Geological Survey; *i.e.*, the topographic mapping project by François E. Matthes. Credited to *National Geographic Magazine*, 1903: 162 (Anonymous, 1903, item no. 21.5497).]

1903 Der Grand Canon. *In:* Notizen [section]. *Zeitschrift für Schul-Geographie*, 24(12): 386. [In German.] [New topographic map of Grand Canyon from U.S. Geological Survey; *i.e.*, the topographic mapping project by François E. Matthes. Credited to *National Geographic Magazine*, 1903: 162 (Anonymous, 1903) and *Geographische Zeitschrift*, 1903(6) (Anonymous, 1903).]

1906 Map of Bright Angel quadrangle, Arizona. *The Mining World* (Chicago), 25(2) (July 14): 32-33.

1906 Map of the Bright Angel quadrangle, Grand Canyon of the Colorado River, Arizona. *Mineral Wealth* (Redding, California), 8(9) (July 15): 4-5.

1911 Government geologist gives university course. *Michigan Alumnus* (University of Michigan), 17(8) (May): 495. [F. E. Matthes presents twelve lectures in topographical mapping; "Grand Canon" noted.]

1911 [Note.] *In:* Scientific Notes and News [section]. *Science*, New Series, 33 (May 19): 766-767. ["Mr. F. E. Matthes, of the U. S. Geological Survey, is delivering a course of twelve illustrated lectures with accompanying laboratory work before the students of the University of Michigan, the subject of the lectures being, 'Topographic Mapping.' On May 3, by invitation of the Michigan Chapter of Sigma Xi, Mr. Matthes told in a popular lecture 'How the Map of the Grand Canyon was made.' The maps of the Grand Canyon, Yosemite Valley and the new Glacier National Park have all been prepared by Mr. Matthes, who is now engaged upon the map of the new Mt. Ranier [*sic*] National Park." (ENTIRE NOTE)]

1911 Past events. *In:* Campus Calendar [section]. *Michigan Alumnus* (University of Michigan), 17 (June): 533-. ["Wednesday, 3 [May] * * * F. E. Matthew [*sic*], of the U. S. Geological Survey, addressed Sigma Xi on 'How the Map of the Grand Canon was Made.'" (ENTIRE NOTE)]

2019 Unlocking secrets: Old maps reveal forgotten trails. *Canyon Views* (Grand Canyon Conservancy), 26(2) (Summer): 5. [François Matthes topographic maps of the Bright Angel and Vishnu quadrangles, as studied by Dennis Foster.]

Austin, Noah

2020 Putting the Canyon on the map. *Arizona Highways*, 96(1) (January): 45. [The Bright Angel quadrangle by François Matthes.]

Desimini, Jill, AND Waldheim, Charles

2016 2*Cartographic grounds : projecting the landscape imaginary.* New York: Princeton Architectural Press, 266 pp. [Grand Canyon, see pp. 68, 70-71: p. 70 illustrates in color the 1903 1:48,000-scale Bright Angel quadrangle (François E. Matthes *et al*.), which actually depicts a later ed. not identified by Desimini and Waldheim.]

Foster, Dennis

2020 Old maps and forgotten trails in Grand Canyon. *In:* Quartaroli, Richard D. (compiler, ed.), *Celebrating 100 years of Grand Canyon National Park, February 2019 : a gathering of Grand Canyon historians : ideas, arguments, and first-person accounts.* Grand Canyon, Arizona: Grand Canyon Association [and Grand Canyon Historical Society], pp. 62-66. [Includes reproduction of

map details from the Matthes "Bright Angel" and Vishnu" quadrangles, with brief descriptions and notes.]

Fryxell, Fritiof

1955 Memorial to Francois Emile Matthes (1874-1948). *Geological Society of America, Proceedings*, (July): 153-168.

Matthes, François E.

1904 [Extracts from letter of February 29, regarding topographical mapping in Grand Canyon.] *From:* Hayden, George W., 1895 [subsection]. *In:* News from the Classes [section]. *The Technology Review* (Massachusetts Institute of Technology), 6(2) (April): 288-290.

1904 Topographic methods used for the new detail maps of the Grand Canyon of the Colorado [abstract]. *In: 58th Congress, 3rd Session, House Document 460*, p. 801. [Seen also as an offprint, without imprint or pagination, (1 p.).]

1905 Mapping the Grand Canyon. *The Technology Review* (Massachusetts Institute of Technology), 7(1) (January): frontispiece, 1-25.

1905 Topographic methods used for the new detail maps of the Grand Canyon of the Colorado [abstract]. *In: Report of the Eighth International Geographic Congress : held in the United States 1904*. Washington, D.C.: U.S. Government Printing Office, p. 801. [8th International Geographical Congress.]

1927 Breaking a trail through Bright Angel Canyon. *Grand Canyon Nature Notes*, 2(6) (November 21): cover, 1-4 [entire issue].

1928 Breaking a trail through Bright Angel Canyon. *Arizona Highways*, (January):.

1935 Breaking a trail through Bright Angel Canyon. *In:* History and exploration of the Grand Canyon region. *Grand Canyon Natural History Association, Natural History Bulletin 2*, pp. 18-22.

1962 The Grand Canyon of the Colorado River. [Text on verso of: *Bright Angel, Ariz.* U.S. Geological Survey, 1 sheet, scale 1:62,500, 15' quadrangle.] [*NOTE*: Not a reproduction of the 1906 Matthes map; recto of 1962 ed. indicates, "Topography by photogrammetric methods from aerial photographs taken 1954 and 1960. Field checked 1962." 1962 ed. available with or without shaded relief.] [The text on the verso of the 1906 map is by Levi F. Noble.]

1994 Breaking a trail through Bright Angel Canyon. *In:* Lamb, Susan (ed.), *The best of Grand Canyon Nature Notes.* Grand Canyon, Arizona: Grand Canyon Natural History Association, pp. 2-4. [Reprinted from *Grand Canyon Nature Notes*, November 1927.]

Matthes, François E., AND Evans, Richard T.

1926 Map of Grand Canyon National Park. *The Military Engineer*, 18(99): 188-201. [Mapping in Grand Canyon.]

2018 Breaking a trail through Bright Angel Canyon. *In:* Stieve, Robert (ed.), *Grand Canyon National Park : 10 decades of stories and photographs from Arizona Highways : 1919-2019.* Phoenix: Arizona Highways, pp. 11-18. [Reprinting of Matthes (1928).]

Oppel, Alwin [Oppel, Edmund Alwin Guido]

1905 Der achte internationale Geographische Kongress in den Vereinigten Staaten [*transl.* The Eighth International Geographical Congress in the United States]. *Deutsche Geographische Blätter*, 28(1): 43-56. [In German.] [See p. 49, note of F. E. Matthes' map of Grand Canyon.]

Upchurch, Jonathan

2019 Creation of the Matthes-Evans topographic map of the Grand Canyon [abstract]. *In: Mapping Grand Canyon Conference : February 28-March 1, 2019 : Arizona State University, Tempe.* [Tempe, Arizona: Arizona State University], p. 11. [*NOTE*: Video recordings of each presentation at this conference were posted online at this website: https://lib.asu.edu/mapping-grand-canyon-conference/program (March 2019).]

2020 Creation of the Matthes-Evans topographic map of the Grand Canyon. *In:* Quartaroli, Richard D. (compiler, ed.), *Celebrating 100 years of Grand Canyon National Park, February 2019 : a gathering of Grand Canyon historians : ideas, arguments, and first-person accounts.* Grand Canyon, Arizona: Grand Canyon Association [and Grand Canyon Historical Society], pp. 136-141.

Visher, S. S.

1948 Francois Emile Matthes, 1874-1948. *Association of American Geographers, Annals*, 38(4) (December): 301-304.

Gary McAllister

Bruner, Betsey

2014 Gateway to another world; artists in new exhibit explore humanity at its core. *Flagstaff Live!*, 20(2) (January 9-15): 12, 23. ["(un)Still Life: Exhibition of Paintings", Coconino Center for the Arts. "Emma Dean" by Gary McAllister illustrated on p. 12.]

Colton McClellan

McClellan, Colton

2023 Entrepreneur spotlight; Colton McClellan, 19; Diné dancer and silversmith. *In:* Melvin, Daryn Akei, Native artists and entrepreneurs at the Grand Canyon; a view from the first Grand Canyon Emergence Intertribal Economic Summit. *Colorado Plateau Advocate*, (Spring/Summer): 25. [Remarks; with photo of McClellan holding a display case of his work.]

George McCord

Anonymous

1901 [Painters' trip to Grand Canyon.] *In:* Art Notes [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist's peculiar vocabulary, is called 'big stuff.'"]

1902 New York City. *Journal of Education*, 55(1) (January 2): 13. [James J. McCabe feted as associate superintendent of schools. "A pastel, 'The Grand Canon,' by George H. McCord, on the passe-partout of which the diners signed their names, was presented to Mr. McCabe." (ENTIRE NOTE)]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

American Federation of Arts

1914 *American Art Annual. Volume XI.* New York: American Federation of Arts. [See p. 170, Hackley Gallery of Art, Muskegon: "Some of the more important paintings acquired during 1912-1914 are: . . . 'Grand Canyon,' by Ballard Williams . . . ."; and in the section, "Paintings Sold at Auction, 1912-1913": p. 446, George H. McCord (1840-1909), American artist: "[purchaser and price] Rubino–90. Grand Canyon, Arizona (20x30)–[asking] 80".]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten,

Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

John T. McCutcheon

McCutcheon, John T.

1905 *The Mysterious Stranger and other cartoons.* New York: McClure, Phillips and Co., [unpaginated]. [See "Mr. Roosevelt in the Grand Canyon".]

1909 Doing the Grand Canyon. *Appleton's Magazine*, 13(6): 641-648. [Includes cartoons.]

1909 *Doing the Grand Canyon.* Kansas City, Missouri: Fred Harvey, 19 pp. [Also later printings.] [Includes cartoons.]

1909 *Doing the Grand Canyon.* [Separate, reprinted from *Appleton's Magazine*, 13(6) (June, 1909).] 8 pp. [Different from Fred Harvey editions; larger format. Fred Harvey eds. probably all dated 1922; some include credit to *Appleton's Magazine*, 1909.] [Includes cartoons.]

1914 Doing the Grand Canyon; being some impressions of the "Titan of Chasms", the greatest natural wonder on the American continent. *In: The World Traveller De Luxe*, pp. 25-36. [Reprinted from *Appleton's Magazine*.] [Includes cartoons.]

1922 *Doing the Grand Canyon.* [No place]: Fred Harvey, 19 pp. [Reprinted from *Appleton's Magazine*, June, 1909.] [Includes cartoons.]

1981 1909: Doing the Grand Canyon. *In:* Schullery, Paul (ed.), *The Grand Canyon: early impressions.* Boulder, Colorado: Colorado Associated University Press, pp. 111-120. [Reprint of McCutcheon (1909).] [Includes cartoons.]

2008 *Doing the Grand Canyon (1922)*. Whitefish, Montana: Kessinger Publishing, LLC, 24 pp. [Facsimile reprint of 1922 ed.] [Includes cartoons.]

Greg McFadden

Beiser, Misha

2007 The color of water; boatman and painter Greg McFadden debuts new exhibit. *Flagstaff Live!*, 13(33) (August 16-22): 12-13.

McFadden, Greg

2020 Here is a painting from Lava Chuar. *In: QuaranZine* [FEATURE]. *Boatman's Quarterly Review*, 33(2) (Spring [*sic*, Summer]): 43. ["The Grand Canyon Relief Coalition developed the *QuaranZine* to be a place for our community to share thoughts and ideas about the emotions each of us are moving through [during the COVID-19 pandemic] . . . to display what the world has been coping with." (From Margeaux Bestard's introductory note to *QuaranZine*.)]

Wayne McLaughlin & Gerald Sussman

McLaughlin, Wayne, AND Sussman, Gerald

1975 The Grand Canyon. *National Lampoon*, 1(67) (October): 49-51. [Parody. Includes illustrations appearing as like sepia-toned photographs that portray the building of Grand Canyon by Chinese "coolie" laborers during the Great Depression.] [See also Goetzmann and Goetzmann (2009) under Mark Tansey in this section of the bibliography.]

Carol McMillan

McMillan, Carol

2014 *White water, red walls : rafting the Grand Canyon : poems, paintings, and photos.* Bellingham, Washington: Village Books, 53 pp. [An on-demand publication.]

Ed Mell

Anonymous

1995 The art of Ed Mell. *O' Pioneer* (Grand Canyon Pioneers Society), 6(8): 12.

2016 Big beautiful hole. *In:* Hot Picks [SECTION]. *Flagstaff Live!*, 22(47) (November 17-23): 6. [Notice of "Grand Muse", art exhibition at Museum of Northern Arizona commemorating the National Park Service centennial. Illustrated with reproduction of "Canyon Expanse" by Ed Mell.]

Bruner, Betsey

2010 Defining the sky; artist and Arizona native Ed Mell creates with a sense of place. *Flagstaff Live!*, 16(28) (July 15-21): 1, 14-17.

Hagerty, Donald J.

1996 *Beyond the visible terrain: The art of Ed Mell.* Flagstaff, Arizona: Northland Publishing, 164 pp.

1996 Ed Mell; alliance of land, light and sky. *Southwest Art*, 26(4) (September): cover, 70-76. [Excerpt from *Beyond the Visible Terrain*.]

Mell, Ed

2009 Ed Mell; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 22-23.

***Northern Arizona's Mountain Living Magazine*, Staff**

2010 Pure mastery. *In:* On the Town [SECTION]. *Northern Arizona's Mountain Living Magazine*, (August): 10. [Ed Mell art exhibition at Museum of Northern Arizona; note of Grand Canyon and Vermilion Cliffs, *in passing*.]

Betsy Menand

Menand, Betsy

2021 *February Light*, 24×36, acrylic gouache. *Canyon Views* (Grand Canyon Conservancy), 28(2) (Fall/Winter): 32. [After the view from the Nankoweap granaries.]

2022 Little Colorado River. *Boatman's Quarterly Review*, 35(1) (Spring): 46. [Painting.]

Bertha S. Menzler

Anonymous

1915 Exhibitions for November. *Detroit Museum of Art, Bulletin*, 10(3) (November): 2-4. [See "Paintings by Bertha S. Menzler" (pp. 3-4), which notes, "There are seventeen pictures in the collection, all of them depicting the vast stretches of sand and sagebrush, and the gloriously tinted Grand Canyon."]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Lloyd Mifflin

Richman, Irwin

2010 Lloyd Mifflin; artist of the Susquehanna. *Pennsylvania Heritage*, 36(4) (Fall): 16-25. [See p. 19, note of, and reproduction of, Mifflin's painting "Grand Canyon of Arizona" (1913, apparently not from a visit to the canyon).]

Wallace, Paul A. W.

1965 *Lloyd Mifflin : poet and painter of the Susquehanna.* Harrisburg: Pennsylvania Historical and Museum Commission, 27 pp. [Cover title. Title page gives subtitle as "Painter and Poet of the Susquehanna".] [See pp. 13-14, inspiration of Thomas Moran, including Mifflin's painting, "The Grand Canyon—after Thomas Moran". Without elaboration.] [See also Irwin Richman (2010).]

Ben D. Mileham

Anonymous

1913 Paints Grand Canyon scene. *Santa Fe Magazine*, 7(4) (March): 52. [Ben D. Mileham.]

Douglas Miley

Miley, Douglas

2009 Douglas Miley; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 24-25.

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Balduin Möllhausen

Huseman, Ben W.

1995 *Wild river, timeless canyons : Balduin Möllhausen's watercolors of the Colorado.* Fort Worth, Texas: Amon Carter Museum (distributed by University of Arizona Press, Tucson), 232 pp.

Ives, Joseph C.

1861 *Report upon the Colorado River of the West, explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, under the direction of the Office of Explorations and Surveys, A. A. Humphreys, Captain Topographical Engineers, in charge. By order of the Secretary of War.* Washington, D.C.: U.S. Government Printing Office, 5 parts and four appendices in 1 volume, 2 maps. (Volume: *U.S. 30th Congress, 1st Session, House Document 90.)* [Also as *Senate Document* [no number] with 4 maps.] [Includes illustrations by Friedrich Wilhelm von Egloffstein and Balduin Möllhausen. **See Figs. 1E–1H in the present volume.**]

Miller, David

1970 *Balduin Möllhausen : a Prussian's image of the American West.* Doctoral dissertation, University of New Mexico, 289 pp.

Möllhausen, Balduin [Möllhausen, Heinrich Balduin]

[1860] *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition.* [*transl.* Travels into the Rocky Mountains of North America to the High Plateau of New Mexico, undertaken as a member of the Colorado Expedition on behalf of the United States Government.] Leipzig: Otto Purfürst, 2 volumes, 455, 406 pp. [In German.] [Includes the first artistic portrayals of Grand Canyon.] **[See Figs. 1B–1D in the present volume.]**

1861 *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico, unternommen als Mitglied der im Auftrage der Regierung der Vereinigten Staaten ausgesandten Colorado-Expedition.* Leipzig: Hermann Costenoble, 2 volumes, 455, 406 pp. [In German.] [The same as

the undated Otto Purfürst imprint.] [Regarding the two imprints, see Earle E. Spamer, *The Leipzig Imprints of Balduin Möllhausen's* Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico *(1860, 1861) : Bibliographical Notes* (Raven's Perch Media, 2022, https://ravensperch.org).]

Wild, Peter; Barclay, Donald A.; AND Maguire, James H.

2001 (EDS.) *Different travellers, different eyes : artists' narratives of the American West, 1820-1920.* Fort Worth, Texas: Texas Christian University Press, 270 [272] pp. [Essays taken from the publications of artists, with editors' introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Luis Mora

Anonymous

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

Detroit Museum of Art

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The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), DeWitt Parshall ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Thomas Moran

Anonymous

1874 City and suburban news. *The New York Times*, (May 10):. [See under "New-York": "Thomas Moran's large painting of 'The Chasm of the Colorado' will be privately exhibited by Leavitt's Gallery, No. 817 Broadway, on Monday evening. It will be publicly exhibited (without charge) at Goupil's during the following fortnight." (ENTIRE NOTE)]

1874 "The Chasm of the Colorado." *The New York Times*, (May 12):. [Brief notice of exhibition of the Thomas Moran painting the previous evening at the Leavitt Art Rooms.]

1874 Fine arts. Mr. Moran's new picture—Academy of Design—Notes. *The New York Times*, (May 18):. [Critique of "Chasm of the Colorado".] [See also "W.", 1874.]

1874 "The Chasm of the Colorado." *In:* Culture and Progress [SECTION]. *Scribner's Monthly*, 8(3) (July): 373-374. [Thomas Moran painting.]

1874 [Thomas Moran.] *In:* Art [SECTION]. *Atlantic Monthly*, 34 (September): 375-377. [A scathing review of Moran's "The Chasm of the Colorado", on exhibit at the Goupil and Co.'s gallery in New York.]

1875 *Guyot's new intermediate geography.* New York: Scribner, Armstrong and Co.; Chicago: Hadley Brothers; and Boston: Thompson, Brown and Co., 106 pp. (Guyot's Geographical Series.) [See p. 50: "The *Rio Colorado* is navigable four hundred miles from its mouth, to the mouth of Virgin River, on the southern boundary of Nevada. [¶] Above this point the Colorado flows along the bottom of a cañon of great depth; and even if the stream were not too shallow for navigation, it would be useless, because it is so difficult to reach from the surrounding country." (ENTIRE NOTE) Also on p. 50 is a Thomas Moran engraving, "The Grand Cañon of the Colorado." (not credited but identified from the artist's monogram). See also maps, p. 53.]

1883 The talk of Washington. *The New York Times*, (October 28):. [Includes note on Thomas Moran paintings, "The Chasm of the Colorado" and "The Cañon of the Yellowstone" hanging in the east end hall of the Senate wing of the U.S. Capitol.]

1884 The Kaibab, Grand Canon of the Colorado River, U. S. A. *Scientific American Supplement*, 17(420) (January 19): 6706-6707. [Credited to *London Graphic*.] [Text on p. 6707, with full-page illustration (after Thomas Moran but not credited), p. 6706, "The Transept in the Kaibab, Grand Canon, Colorado River."]

1900 Great painter here. Thomas Moran of New York will paint Shosone Falls. *Deseret News*, (June 8): 8 [issue pagination]. [Includes note, *in passing*, of Moran's painting of the Grand Canyon then hanging in the U.S. Capitol.]

1901 [Painters' trip to Grand Canyon.] *In:* Art Notes [SECTION]. *The World Review* (Chicago), 1(12) (May 25): 365. ["Three distinguished American painters, George Inness, George McCord and Thomas Moran, have started on a unique trip for fresh painting material. They are to be gone a month in exploration of the Grand Canyon of the Colorado, that unsurpassed wonderland of America. They can hardly fail of finding what, in the artist's peculiar vocabulary, is called 'big stuff.'"]

1906 [Thomas Moran.] *The International Studio*, 28 (April[?]): xvi-xvii. [Moran's *Chasm of the Colorado*, noted *in passing*.]

1907 The Academy of Design. Some paintings in the winter exhibition at the Fine Arts. *The New York Times*, (January 2):. [Includes ". . . Mr. Thomas Moran, with a brilliant landscape from the Rio Colorado . . . ." (ENTIRE NOTE)]

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they 'appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.'" (ENTIRE NOTE)]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1911 [Galleries of "Messrs. Moulton & Ricketts".] *In:* General Bulletin [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)]

1917 [Note.] *American Art News*, 16(6) (November 17): 7. ["Thomas Moran [will be] leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala." (ENTIRE NOTE)]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

1926 Thomas Moran dies; painter of the Rockies. *The New York Times*, (August 27): 17.

2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

2011 It happened here; Thomas Moran paints the Grand Canyon. *Canyon Views* (Grand Canyon Association), 18(2) (Summer): 11.

A., K. J.

2004 Thomas Moran; American, 1837-1926; *The Grand Canyon: Head of the Old Hance Trail*; *ca.* 1892. *In:* Recent acquisitions; a selection: 2003-2004. *Metropolitan Museum of Art Bulletin*, 62(2) (Fall): 36.

A., O.

1874 New-York. *In:* Vermischte Nachrichten [SECTION]. *Zeitschrift für Bildende Kunst, Beiblatt*, 9(37) (June 26): columns 595-597. [In German.] [See column 595, note of Thomas Moran exhibition of "The Chasm of the Colorado".]

Anderson, Nancy K.

1997 (WITH Thomas Bruhn, Joni Kinsey, and Anne Morand) *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, 398 pp.

Andre, Linda

1996 Landscape painting: Artists who love the land. *Art to Zoo* (Smithsonian Institution, Office of Elementary and Secondary Education), (March/April): 1-16 [entire issue]. [Includes Thomas Moran and "The Chasm of the Colorado".]

Art Club of Philadelphia

1902 *Eleventh annual exhibition of water colors and pastels : catalogue of exhibition : from March 3d to March 30th, 1902.* Philadelphia: Art Club of Philadelphia. [See p. 10; "On the Bright Angel Trail, Grand Canon of Arizona. Thomas Moran." (listing only); see also Moran's address, p. 45.]

Art Institute of Chicago

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Avery, Kevin J.

2009 Thomas Moran's *Colburn's Butte, South Utah*: Forgotten landmark of a lost friendship. *Metropolitan Museum Journal* (Metropolitan Museum of Art, New York), 44: cover, 185-197. ["Colburn's Butte" is in Zion National Park. Includes notes of Grand Canyon as well as a reproduction of Moran's *The Chasm of the Colorado*.]

Bassford, Amy O., AND Fryxell, Fritiof

1967 *Home-thoughts from afar : letters of Thomas Moran to Mary Nimmo Moran.* East Hampton, New York: East Hampton Free Library, 152 pp. [1,000 numbered copies.]

Benford, Sally

2010 The grand master. For more than a century, a who's who of talented artists have been making paintings of the Grand Canyon. Few, however, have achieved the notoriety of Thomas Moran. *In:* The Journal [SECTION]. *Arizona Highways*, 86(8) (August): 10.

Benjamin, S. G. W.

1882 A pioneer of the palette. Thomas Moran. *The Magazine of Art* (London, Paris, and New York), 5 (February): 89-93, plate facing p. 93.

Berger, Todd R.

2005 The painted canyon. *Canyon Views* (Grand Canyon Association), 11(3) (Fall): 6, 10. [Thomas Moran.]

2006 The painted canyon. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(2) (April/June): 9-10. [Thomas Moran. Reprinted from Berger (2005), *Canyon Views*.]

Boag, Peter

1998 Thomas Moran and western landscapes: An inquiry into an artist's environmental values. *Pacific Historical Review*, 67(1) (February): 40-66.

Branff, Phyllis

1980 *Thomas Moran, 1837-1926 : a search for the scenic.* Guild Hall Museum, 64 pp. [Exhibition catalogue; exhibition November 29, 1980-January 25, 1981.]

Broder, Patricia Janis

1979 *Great paintings of the old American West*. New York: Abbeville Press, 157 pp. (Copyright Cross River Press Ltd.; paintings reproduced by permission of the Thomas Gilcrease Institute of American History and Art, Tulsa, Okla.; inquiries for reproduction address Artabras, Inc., New York.) [See "The Grand Canyon" (1913) by Thomas Moran, pp. 70-71.]

Brubaker, Ann

1986 Thomas Moran: The Grand Canyon. *Art Education*, 39(6) (November): 27-28.

Buek, Gustave H.

1913 Thomas Moran. *In:* Interesting People [SECTION]. *American Magazine* (New York), 75(3) (January): 10 [color frontispiece], 28-34. [Frontispiece: "'A Glimpse of the Grand Canon of Arizona from the New Hermit Rim Road'. From a painting made in the spring of 1912, by Thomas Moran, N.A."]

1924 Thomas Moran—N.A.; the grand old man of American art. *The Mentor*, 12(7) (August): 29-37.

1958 Thomas Moran, N.A., the grand old man of American art. *In:* Fryxell, Fritiof (ed.), *Thomas Moran : explorer in search of beauty. A biographical sketch : an account of the history and nature of* The Thomas Moran Biographical Art Collection *in the Pennypacker Long Island Collection, at the East*

Hampton Free Library, New York : and selected articles and illustrations relating to the life and work of Thomas Moran. East Hampton, Long Island, New York: East Hampton Free Library, pp. 63-71. [Excerpts from Buek (1924).]

Campbell, Charles B.

1890 L'Angellus. *In:* Correspondence [SECTION]. *The Home-Maker*, 3(6) (March): 513. [Includes note of Thomas Moran's "Chasm of the Colorado", *in passing*]

Century Illustrated Monthly Magazine

1910 Forty years of this magazine; a survey of "The Century's" progress in the arts of illustration. *Century Illustrated Monthly Magazine*, 81(New Series, 59) (November): 131-150. [See p. [134], "The Grand Cañon of the Colorado. Published in this magazine, March, 1875." [Thomas Moran illustration, engraved by W. J. Linton. No text mention.]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Clark, Carol C.

1980 *Thomas Moran : watercolors of the American West.* Austin, Texas: University of Texas Press, 180 pp.

1980 Thomas Moran's watercolors of the American West. *American West*, 17(2): 40-47.

Colburn, Justin E.

1873 The land of Mormon. Three hundred miles through Utah—Spanish Fork Canon—Mount Nebo—Out-door bedrooms. From our Special Correspondent. *The New York Times*, (August 7): 2. [Notice of departure of the correspondent with John Wesley Powell and Thomas Moran, from Salt Lake City, "for a visit to the Grand Cañon of the Colorado River"; filed from Toquerville, N. T., July 23, still short of the canyon.]

1874 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* New York: D. Appleton and Co., Volume 2, pp. 503-511. [Author credit in table of contents, p. iv.] [Library of Congress catalogue entry notes 2 volumes (vi, 568 pp.; viii, 576 pp.) in 48 parts (1872-1874); and "The main literary work on this publication was done by Oliver B. Bunce. The introduction was written and proof-sheets read by W. C. Bryant. Cf. J.C. Derby's 'Fifty years among authors.'" Also refer to: Rainey, Sue, 1995, *Creating Picturesque America: Monument to the Natural and Cultural Landscape* (Nashville: Vanderbilt University Press).]

1880 Les cañons du Colorado. [*transl.* The canyons of the Colorado.] *In:* Bryant, William Cullen (ed.), *États-Unis et Canada : l'Amérique du Nord pittoresque : ouvrae rédigé par une réunion d'écrivains Américains sous la dirreccion de W. Cullen Bryant : traduit, revu et augmenté par Bénédict-Henry Revoil.* Paris: A. Quantin, and G. Decaun, pp. 725-728. [In French.] [Volume is a translation of

Cullen's (1874) *Picturesque America*. The individual contributors are not credited by name in this volume.]

1894 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* New York: D. Appleton and Co., revised ed., pp. 444-451. [Library of Congress catalogue notes: "On cover; Educational art series. no. 1-30. Feb. 17-Sept. 8, 1894."]

1974 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* New York: American Heritage Publishing Co. (distributed by McGraw-Hill), Volume 2, pp. 503-511. [Facsimile reprint of Cullen (1874). Author credit in table of contents, p. iv.]

1974 The cañons of the Colorado. With illustrations by Thomas Moran. *In:* Bryant, William Cullen (ed.), *Picturesque America : or, the land we live in. A delineation by pen and pencil of the mountains, rivers, lakes, forests, water-falls, shores, cañons, valleys, cities, and other picturesque features of our country.* Secaucus, New Jersey: Lyle Stuart, Inc., Centennial ed., Volume 2, pp. 503-511. [Facsimile reprint of Cullen (1874). Author credit in table of contents, p. iv.]

1988 The cañons of the Colorado. With illustrations by Thomas Moran. *In: Yellowstone to Yosemite : early adventures in the mountain West : with illustrations by Thomas Moran.* (Introduction by Lito Tijada-Flores.) Telluride, Colorado: Western Eye Press, pp. 58-66. (Introduction, "The Cañons of the Colorado; from the northern Rockies to the Grand Canyon", by Lito Tijada-Flores, p. 57.) [Facsimile reproduction of Colburn (1874).]

Culmer, Henry L. A.

1894 Mountain art. *Overland Monthly*, Series 2, 24 (October): 341-352. [See pp. 346-347, critique of Thomas Moran's "Chasm of the Colorado" (not mentioned by title), which was then hanging in the U.S. Capitol. He notes (p. 347), however, in his critique of Moran's "Grand Cañon of the Yellowstone", that that work is "the companion piece to the Utah subject referred to" (*sic*).]

Delatiner, Barbara

1982 Art; exploring Whitman's "expression of an age". *The New York Times*, (September 26): Section 11, p. 19. [Includes reference to Thomas Moran painting of Grand Canyon.]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), DeWitt Parshall(2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

1916 *Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, [6] pp. [Exhibition list includes six paintings of Grand Canyon: By Thomas Moran, "Mist in the Cañon"; by DeWitt Parshall, "Sunset", "From the Rim", and "Hermit Creek Cañon"; and by Frederick Ballard Williams, "The Prospector, Grand Cañon" and "Afternoon, Grand Cañon". Not illustrated. "Society of Men Who Paint the Far West", a methodological school of art.]

Fern, Thomas

1976 (COMPILER) *The drawings and watercolors of Thomas Moran (1837-1926).* Notre Dame, Indiana: University of Notre Dame Press, 152 pp.

Fryxell, Fritiof

1958 (ED.) *Thomas Moran : explorer in search of beauty. A biographical sketch : an account of the history and nature of* The Thomas Moran Biographical Art Collection *in the Pennypacker Long Island Collection, at the East Hampton Free Library, New York : and selected articles and illustrations relating to the life and work of Thomas Moran.* East Hampton, Long Island, New York: East Hampton Free Library.

Gennochio, Benjamin

2008 From East to West. *The New York Times*, (December 19):. [Review of exhibition, "Mythic Landscapes of America" at Heckscher Museum of Art. Includes Thomas Moran's "Grand Canyon of the Colorado River" (1911).]

Gerdts, William H.

1963 *Thomas Moran, 1837-1926.* Riverside, California: University of California. [Exhibition catalogue.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Gilder, J. B.

1926 A painter of the Far West. *The New York Times*, (September 1): 22. [Letter to the Editor; about Thomas Moran, who had recently died.]

Gilder, J. L.

1875 New York letter. *The Academy* (London), 7 (158, New Series) (May 15): 505-506. [Includes: "Mr. Thomas Moran, who is best known as the painter of the *Cañon of the Yellowstone* [sic], and *The Chasm of the Colorado*, which pictures now adorn the walls of the Capitol at Washington, and are, by the way, among the few good works of art owned by our Government, has just finished another important painting." (ENTIRE NOTE) Text continues to describe Moran's *Mountain of the Holy Cross*.]

Guldberg, Jørn

____ From Salten Langsø to Grand Canyon; popularization of the sublime in Harold Foss and Thomas Moran, 1870-1900. *Statens Museum for Kunst Journal* (*Kunstmuseets Arsskrift*, New Series) (København), _____. [Incomplete copy seen. Item is in English] [2010?]

Hazelton, George C., Jr.

1914 *The national Capitol : its architecture, art and history.* New York: J. F. Taylor and Co., 201 pp. [See p. 171, notice of Thomas Moran paintings.]

Isham, Samuel

1913 American landscape painters; George Inness, Thomas Moran, Homer Martin, D. W. Tryon, A. H. Wyant, F. E. Church. *The Mentor*, 1(26) (August 11): 1-12, [13]-[24] [entire number]. [Thomas Moran, pp. 5-6, [17]-[18]; "The Grand Chasm of the Colorado" [*sic*]) noted, p. [18] (not illustrated).]

Jackson, Donald Dale

1997 Go West, Moran. *Smithsonian*, 28(7) (October): 56-66, 68. [Thomas Moran.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Keim, de B. Randolph

1879 *Keim's illustrated hand-book. Washington and its environs: A descriptive and historical hand-book of the capital of the United States of America.* Washington City: For the compiler, 13th ed. (Corrected to January, 1879), 252 pp. [See p. 105, notice of the Thomas Moran painting, *Chasm of the Colorado* (1874), hanging in the hallway of the Senate Chamber in the U.S. Capitol. Includes a floorplan, p. 104.]

1884 *Keim's illustrated hand-book. Washington and its environs: A descriptive and historical hand-book of the capital of the United States of America.* Washington City: For the compiler, 20th ed. (Corrected to December, 1883). [See p. 105, notice of the Thomas Moran painting, *Chasm of the Colorado* (1874), hanging in the hallway of the Senate Chamber in the U.S. Capitol. Includes a floorplan, p. 104.]

Kelly, James Louis

1910 An appreciation of American art. *Fine Arts Journal*, 22(6) (June): 315-323. [See p. 322: "Thomas Moran has explored that awe-inspiring sight, The Grand Canyon of Arizona, and brought back the greatest conception that has ever been executed, and called to the attention of the American people the world's grandest natural wonder." (ENTIRE NOTE)]

Kemp, James Furman

1913 The appeal of the natural sciences. *Columbia University Quarterly*, 16(1) (December): 1-15. [See pp. 11-12, brief note of Thomas Moran and Clarence Dutton at Grand Canyon 30 years earlier, and their unique expressions of Grand Canyon.]

Kessler, Elizabeth A.

2014 Displaying the beauty of the truth: Hubble images as art and science. *In:* Launius, Roger D., and DeVorkin, David H. (eds.), *Hubble's legacy; reflections by those who dreamed it, built it, and observed the universe with it.* Washington, D.C.,: Smithsonian Institution Scholarly Press, pp. 120-130. (A Smithsonian Contribution to Knowledge.) [Concerning the Hubble Space Telescope. Includes remarks focusing on the painting, "The Chasm of the Colorado", by Thomas Moran.]

Kinsey, Joni Louise

1989 *Creating a sense of place: Thomas Moran and the surveying of the American West. (Volumes I-III.)* Doctoral dissertation, Washington University, 740 pp.

1990 Thomas Moran's surveys of Yellowstone and the Grand Canyon: the coalition of art, business, and government. *In: Splendors of the American West: Thomas Moran's art of the Grand Canyon and the Yellowstone.* Birmingham, Alabama: Birmingham Museum of Art, in association with University of Washington Press, Seattle and London, pp. 29-41.

1992 *Thomas Moran and the surveying of the American West.* Washington, D.C., and London: Smithsonian Institution Press, 237 pp. [See pp. 93-137.]

1997 Moran and the art of publishing. *In:* Anderson, Nancy K., *with* Thomas Bruhn, Joni Kinsey, and Anne Morand, *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 300-321.

2006 *Thomas Moran's West : chromolithography, high art, and popular taste.* Lawrence, Kansas: University Press of Kansas, 260 pp. [See pp. 61-64, 167, 214-222, 179-180, 188.]

Kinsey, Joni Louise, AND Skolnick, Arnold

1998 *The majesty of the Grand Canyon : 150 years in art.* (Text by Joni Louise Kinsey; Arnold Skolnick, picture ed., designer. Foreword by James E. Babbitt.) Cobb, California: First Glance Books, 160 pp.

Leviero, Anthony

1952 Indian war whoop marks hearings. Sessions opened by Chapman—Issue is right of tribes to choose own lawyers. *The New York Times*, (January 4): 9. [Includes note: "Secretary [Oscar L.] Chapman held the hearing in his own conference room, and that, incidentally, disclosed what had happened to Thomas Moran's famous big murals, 'The Grand Canyon of the Yellowstone,' and 'The Chasm of the Colorado.' For decades, until about a year ago, they had hung on the Senate side of the Capitol, outside the press gallery. Now, removed from their gilded frames and bordered in gray to harmonize with the room, they added to the Western atmosphere of the proceedings."]

Lindstrom, Gaell

NO DATE *Thomas Moran in Utah : 68th Faculty Honor Lecture.* Logan, Utah: Utah State University, 21 pp. [Lecture delivered November 29, 1983.]

Linton, W. J. [Linton, William James]

1882 *The history of wood-engraving in America.* Boston: Estes and Lauriat, 71 pp. [See pp. 39-40, and "Walls of the Grand Cañon. After Thos. Moran. Engraved by Annin. From Picturesque America. Published by D. Appleton & Co.", facing p. 40.]

1889 The history of wood-engraving in America. Part V. *In:* Montgomery, Walter (ed.), *American art and American art collections : essays on artistic subjecs by the best art writers, fully illustrated with etchings, photo-etchings, photogravures, phototypes, and engravings on steel and wood by the most celebrated artists. Vol. I.* Boston: E. W. Walker and Co., pp. 465-482. [See pp. 474, 475, "Walls of the Grand Cañon. Engraved by Annin. After Thomas Moran. From 'Picturesque America.' Published by D. Appleton & Co."]

Mather, Stephen Tyng

1927 The work of Thomas Moran. Water-color sketches on view this week—A pioneer artist. *The New York Times*, (January 2): X 10. [Exhibition in the Milch Galleries, New York. Also makes mention of Moran's "*Grand Chasm of the Colorado*" (*sic*), which hangs in the "Senate Gallery" of the U.S. Capitol.]

Maxwell, Everett Carroll

1910 Art and artists of the Great Southwest. Chapter IV. *Fine Arts Journal*, 22(6) (June): 304-314. [With regard to Grand Canyon, includes Thomas Moran and Edward Ertz.]

1916 The structure of western art. *From:* Art in California [SECTION]. *In: Edition De Luxe : California's Magazine. Volume I.* San Francisco: California's Magazine Co., pp. 33-37 [separate pagination for "Art in California" section]. [See pp. 35-36, remarks on Thomas Moran, including the confused notes: "Thomas Moran came West with the Hayden expedition in 1871, first painting the natural freaks of the Yellowstone. In 1873 he painted his well-known 'Yosemite' canvas, which later became a companion piece for the equally well-known 'Grand Cañon' portrayal. The following year he explored the Grand Basin of the Colorado and painted throughout the region."] [Volume: 80, 96 pp., Plates 1-213.]

May, Stephen J.

1998 Thomas Moran. *Southwest Art*, (February): cover, 40-47, 139.

McEntee, J.

1879 American artists at the exposition. *The Aldine*, 9(8): 259-262, 265-. [American exhibition in Paris. See "Thomas Moran", p. 265.]

Montgomery, Walter

1889 (ED.) *American art and American art collections : essays on artistic subjects by the best art writers, fully illustrated with etchings, photo-etchings, photogravures, phototypes, and engravings on steel and wood bythe most celebrated artists. Vol. II.* Boston: E. W. Walker and Co., pp. 529-1004. [See "Thomas Moran", pp. 793-799.]

Moran, Ruth B.

1924 Thomas Moran; an impression. *The Mentor*, 12 (August): 38-52. [The author is the artist's daughter.]

Moran, Thomas

1902 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1903 Knowledge a prime requisite in art. *Brush and Pencil*, 12(1) (April): 14-16.

1906 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1909 American art and American scenery. *In: The Grand Canyon of Arizona : being a book of words from many pens, about the Grand Canyon of the Colorado River in Arizona.* [Chicago]: Santa Fe, Passenger Department, pp. 85-87.

1915 The Grand Canyon of the Colorado. *Sunset*, 35(1) (July): frontispiece. [Color illustration, "From a painting by Thomas Moran. Illustrating [the article] 'War With Switzerland!' page 81".]

1915 "The Grand Canyon of the Colorado"; from a painting by Thomas Moran. *In: Panama-Pacific Dental Congress, San Francisco, California, August thirtieth to September ninth, nineteen fifteen.* San Francisco: Abbott Press, p. [43].

1972 Thomas Moran, "Looking up the trail at Bright Angel, Grand Canyon of Arizona". *Smithsonian*, 3(5) (August): 41. [In article, "'Scenes . . . from which the hand of nature has never been lifted'", pp. 34-41).]

1978 *Thomas Moran : the Grand Canyon sketches.* Grand Canyon, Arizona: Grand Canyon Natural History Association, portfolio of 11 loose leaves (10 sketches and text, 11¾ × 16 inches) in embossed ornamental folder (12 × 16¼ inches). (Designed by Christina Watkins. Lithographed by Tewell's Printing and Lithography, Denver, Colorado.) [First leaf is an introduction by T. J. Priehs; remaining leaves are duotone reproductions of previously unpublished sketches by Moran, from the collection of the Jefferson National Expansion Memorial, St. Louis, Missouri. 5,000 sets produced.]

1987 Grand Canyon: 1912. *Southwest Art*, 16 (May): 33.

1988 "The Grand Canyon" (1912). *New Jersey State Museum News*, (May/June): 1. [Illustrating the exhibit, "After Eden: American Landscape 1875-1925".]

1994 Grand Cañon, from To-ró-weap. *Cañon* (Rocky Mountains American Studies Association, Journal), 1(2): cover.

1994 [Detail from] "Side gulch of Grand Cañon". *Cañon* (Rocky Mountains American Studies Association, Journal), 1(2): 8, 29, 40. [As a decorative illustration on the first page of articles in the journal.]

1997 Appendix 3: Letters from the Far West. *In:* Anderson, Nancy K., *with* Thomas Bruhn, Joni Kinsey, and Anne Morand, *Thomas Moran.* Washington, D.C.: National Gallery of Art, and New Haven, Connecticut: Yale University Press, pp. 358-367. [See "The Colorado Canon. A Trip to the Verge of the Chasm. Major Powell's Second Survey—Peculiarities of the Country—Water Pockets in the Rocks—Looking Down the Abyss—The Colorado and Niagara. From Our Own Correspondent, Kanab, Utah Territory, Wednesday, 13 August 1873", pp. 363-366. From *The New York Times*, September 4, 1873. And see "Letter From Thomas Moran to Mary Nimmo Moran, Kanab, 13 August 1873", p. 367.]

2007 "Zoroaster Temple at Sunset." *Journal of Arizona History*, 48(4) (Winter): cover, inside front cover. [Oil on canvas.]

2016 "Grand Canyon of Arizona, from Hermit Rim Road". *In: Back of Beyond Books : Catalogue 17 : April 2016.* Moab, Utah: Back of Beyond Books, wrap-around cover, 7. [Catalogue offers for sale a 1913 chromolithograph produced by the Santa Fe Railway.]

2019 The Grand Canyon. *In:* Opening Shot [SECTION]. *True West*, 68(5) (May): 2-3. ["Grand Canyon with Rainbow", 1912, oil on canvas.] ["This painting has been cropped both top and bottom to fit this format."]

Moran, Thomas, AND Dutton, Clarence Edward

[1978] *Thomas Moran at Grand Canyon : words by Captain Clarence Dutton. A folio of engraving reproductions by artist Moran. Suitable for framing.* Toquerville, Utah: Third Mesa Publishing, 13 leaves (loose), offset on single sheets (6 views of engravings, 6 texts, and introductory page); in illustrated paper envelope. [Set seen was purchased new at Grand Canyon in 1995.] [Cited title is from the envelope. Publisher's imprint is from an adhesive sticker at bottom of envelope verso.] [Leaf sets: "Thomas Moran" [introduction]; "De Motte Park"; Marble Cañon"; "An Amphitheater Second Order Of Magnitude"; "Kanab Cañon"; "The Toroweap"; "Witches' Water Pocket". Illustration on paper envelope is the "De Motte Park" engraving.]

Morand, Anne R.

1990 Thomas Moran; Yellowstone and the Grand Canyon—In the field and from the studio. *In: Splendors of the American West: Thomas Moran's art of the Grand Canyon and the Yellowstone.* Birmingham, Alabama: Birmingham Museum of Art, in association with University of Washington Press, Seattle and London, pp. 11-27.

1996 *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, 313 pp. + 40 pp. color plates. (Gilcrease-Oklahoma Series on Western Art and Artists, Volume 4.)

1996 "The artistic side of the trip": the travels and field sketches of Thomas Moran. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 11-100.

Morand, Anne, AND Ewing, Norma

1996 Checklist of field sketches of Thomas Moran. *In:* Morand, Anne, *Thomas Moran : the field sketches, 1856-1923.* Norman, Oklahoma, and London: University of Oklahoma Press, *for* Thomas Gilcrease Institute of American History and Art, Tulsa, pp. 101-301.

Morand, Anne, AND Friese, Nancy

1986 *The prints of Thomas Moran in the Thomas Gilcrease Institute of American History and Art.* Tulsa, Oklahoma: Gilcrease Museum Association, 255 pp.

Morrison, William H.

1884 *Morrison's stranger's guide for Washington City. Illustrated with numerous engravings and map. Revised and brought down to the present time.* Washington, D.C.: William H. Morrison, 56 pp. [See regarding the U.S. Capitol, under "Senate Chamber", p. 17: "In the northeast vestibule of the Ladies' Gallery may be found two of the finest paintings in the building, viz.: 'The Grand Cañon of the Yellowstone' and 'The Grand Cañon of the Colorado,' [*sic*] both the work of the eminent American artist, Thomas Moran." (ENTIRE NOTE) ["The Chasm of the Colorado".]

Morton, Frederick W.

1900 Thomas Moran, painter-etcher. *Brush and Pencil*, 7(1) (October): 1-16.

Nash, Steven A.

1982 *Dallas Collects American Paintings: Colonial to Early Modern: An exhibition of paintings from private collections in Dallas.* Dallas: Dallas Art Museum. [See p. 80, "*Canyon Mists: Zoroaster Peak, Grand Canyon*, 1914", by Thomas Moran.]

Neset, Arne

2001 Plenary lecture. Caverns measureless to man; Thomas Moran and the *Grand Canyon of the Yellowstone*. *In: Trading Cultures—The Biennial Conference of the Nordic Association for American Studies, Copenhagen, August 8-11, 2001*, 21 pp. [See "5. Grand Canyon" [of Arizona], pp. 10-13, which includes Moran's *Chasm of the Colorado*.]

Parshall, DeWitt

1916 Society of Men Who Paint for Far West [*sic*]. *In: Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, p. [1]. [Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Patrick, Darryl

1978 *The iconographic significance of selected western subjects painted by Thomas Moran.* Doctoral dissertation, North Texas State University, 283 pp.

Pattison, James William

1910 Some artists represent, some interpret nature. *Fine Arts Journal*, 23(6) (December): 351-366. [See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, DeWitt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

Richter, E.

1907 Annin, P., amerikan. Holzstecher. [*transl.* Annin, P., American. Wood engraver.] *In:* Thieme, Ulrich, and Becker, Felix (eds.), *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Erster Band, Aa-Antonio de Miraguel.* [*transl.* General encyclopedia of visual artists from antiquity to the present. Volume 1, Aa-Antonio to Miraguel.] Leipzig: Wilhelm Engelmann, p. 533. [In German.] [Brief notice of Annin, specifically citing his engraving in wood of the illustration by Thomas Moran, "The walls of the Grand Cañon", as illustrated in the volume by W. J. Linton (1882).]

Royal Academy of Arts

1905 *The Exhibition of the Royal Academy of Arts, MDCCCCV : the one hundred and thirty-seventh.* London: William Clowes and Sons, Ltd., 80 pp. ["The Grand Cañon of the Colorado River, Arizona", Thomas Moran, p. 10; also notes Moran's contact address in London, p. 73.]

Sartorius, Tara Cady

2010 Park it! *Arts and Activities*, 148(1) (September): 38-40. [Artists in national parks; features Thomas Moran.]

Schwendener, Martha

2013 Breaking with tradition, over and over. *The New York Times*, (February 23): L19. [Review of "Mirrored Images: Realism in the 19th and 20th Centuries" exhibition at Heckscher Museum of Art in Huntington, New York. Includes brief note of "Grand Canyon of the Colorado River" (1911) by Thomas Moran.]

Sheldon Memorial Art Gallery and Scultpure Garden

1993 *Pictures on Stone: American Color Lithography, 1836-1913 from the Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln : Seventh Annual Sheldon Statewide Touring Exhibition.* Lincoln: University of Nebraska, Sheldon Memorial Art Gallery and Sculpture Garden, [6] pp. [Exhibit guide for 11 venues, September 1993-July 1994. See p. [4], "Thomas Moran, 1837-1926, Grand Canyon of Arizona From Hermit Rim Road 1913, chromolithograph . . . ."]

Silvestre, Armand

1885 *The gallery of contemporary art : an illustrated review of the recent art productions of all nations.* (J. Eugene Reed, ed.) Philadelphia: Gebbie and Co., [viii], 60 photogravures with texts [unpaginated], 94 pp. [separately paginated]. [Under "The American School", see "Thomas Moran" (pp. 74, 76), which includes: "In 1871 he accompanied the Exploring Expedition to the Yellowstone Country, and in 1873 went on a similar expedition with Major Powell, when he made studies for *the Grand Cañon of the Yellowstone* and *The Chasm of the Colorado*, which were purchased by Congress for $10,000 each." (p. 76) (ENTIRE NOTE)]

Simpson, William Haskell

1900 Santa Fe advertising. *Printers' Ink* (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to *Agricultural Advertising*, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: "You will find in ticket offices, in clubs and reading rooms all over the country large lithographic reproductions of Moran's painting, 'The Grand Canon.' Smaller pictures we frame in groups, and hang them where they will attract public attention." (ENTIRE NOTE)]

Social Register Association

1913 *Social Register, New York, 1914. Vol. XXVIII, No. 1. November, 1913.* New York: Social Register Association. [See p. 440, "Moran Mr Thomas–C./Lt." and "Moran Miss Ruth Bedford" } "Phone No 1181 Bry 59 W 45"; but see particularly the supplemental *April 1914 Dilatory Domiciles Social Register New York*, p. 55 [separately paginated], wherein both Morans are listed, "Jan 2 Hotel El Tovar Grand Canyon Ariz". The was at the time when several famous American painters went to the Grand Canyon as the guests of the Santa Fe Railway.] [Club abbreviations: "C.", Century; "Lt.", Lotos.]

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Sterling, Eleanor

1976 Elder of the tribe; Thomas Moran (1837-1926). *Backpacker*, 4(3) (June): 52-55, 79, 81-83.

Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

Stuart, Evelyn Marie

1915 Our private galleries—the Paul Schulze collection. *Fine Arts Journal*, 32(6) (June): 242-258. [See pp. 244, 246, "Grand Canon of Colorado" by Thomas Moran.]

Teetor, Henry Dudley

1889 The Mountain of the Holy Cross. Study of a historical painting. *Magazine of Western History*, 11(1) (November): 3-8. [See pp. 5-6, notice of Thomas Moran's work in the West, including his "Chasm of the Colorado"; and p. 7, notice of Colorado River and Grand Canyon.]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Truettner, William H.

1976 "Scenes of majesty and enduring interest": Thomas Moran goes West. *The Art Bulletin* (College Art Association, New York), 58(2) (June): 241-249.

Tsaneva, Maria

2015 *Thomas Moran : 122 paintings and watercolors.* [No imprint], 1st ed., 92 pp. [Volume contains Foreword (pp. 3-6) with remainder comprising black-and-white reproductions with legends only, in chronological order. Color cover depicts Grand Canyon, without legend and not reproduced in the volume.]

Vogel, Carol

2011 Inside art. *The New York Times*, (March 4): C22. [See "Landscapes of the West", which includes note of Thomas Moran's "Chasm of the Colorado" on loan to the Smithsonian Institution's National Gallery of Art.]

W.

1874 T. Moran's "Chasm of the Colorado". *The New York Times*, (May 25):. [Letter to the Editor. Having seen the painting on display at Goupil's, counters the *Times*' critic's unfavorable review (see under Anonymous, 1874).]

Wild, Peter; Barclay, Donald A.; AND Maguire, James H.

2001 (EDS.) *Different travellers, different eyes : artists' narratives of the American West, 1820-1920.* Fort Worth, Texas: Texas Christian University Press, 270 [272] pp. [Essays taken from the publications of artists, with editors' introductions. Although the Grand Canyon and lower Colorado River regions are noted in the introductions for Thomas Moran (pp. 191-193) and Balduin Möllhausen (pp. 114-117), the extracted essays by these writers are not pertinent to this bibliography.]

Wilkins, Thurman

1965 *Thomas Moran: Artist of the mountains.* Norman, Oklahoma: University of Oklahoma Press, 315 pp.

1969 Major Powell and Thomas Moran in Canyon Country. *Magazine of Montana Western History*, 19(4) (October): 16-31.

1998 (WITH Caroline Lawson Hinckley) *Thomas Moran : artist of the mountains.* (Foreword by William H. Goetzmann.) Norman, Oklahoma: University of Oklahoma Press, 2nd ed., revised, enlarged, 464 pp.

Wm. Reese Co.

1998 *Catalogue 180 : illustrated Americana and American art.* New Haven, Connecticut: Wm. Reese Co., [unpaginated]. [See item 121, "Beautiful Moran Chromolithograph of the Grand Canyon. Moran, Thomas: Grand Canyon of Arizona from Hermit Rim Road. New York. 1912. Elephant folio chromolithographic print . . .", which is depicted as wrap-around illustration on the covers of *Catalogue 180*.]

Wilson, James B.

1955 *The significance of Thomas Moran as an American landscape painter.* Doctoral dissertation, Ohio State University.

Félix Frédéric Moreau

Moreau, F. Frédéric [Moreau, Félix Frédéric]

1888 *Aux États-Unis : notes de voyage par F. Frédéric Moreau : avec un croquis de l'auteur.* [*transl.* In the United States: travel notes by F. Frédéric Moreau: with a sketch by the author.] Paris: E. Plon, Nourrit et C^{ie}, 263 pp. (Librarie Plon.) [In French.] [The sketch referred to appears only as a collage in the frontispiece.] [A travelogue from the summer of 1886. See: frontispiece; Chapter 10, "Le Grand-Cañon", pp. 99-110 (visit to Peach Springs, Arizona, and descent to Colorado River

along Peach Springs Canyon and Diamond Creek).] [Also note "Erratum" leaf tipped in on half-title page, which indicates for p. 100 and following, "*Lire* Stage *au lieu de* Stadge." The misspelling also appears on the frontispiece collage, wherein a small sketch is labeled "Peach Springs Stadge Office" (*sic*) that depicts actually the "Grand Cañon Stage Office" in Peach Springs. This is the only illustration from his Grand Canyon trip.]

2018 The Grand Cañon. *In:* Spamer, Earle, Demons at the Farlee Hotel. *The Ol' Pioneer* (Grand Canyon Historical Society), 29(4) (Fall): 3-6. [Translation of the chapter, "Le Grand Cañon" in Moreau (1888), with introductory remarks and postscript by Spamer. Moreau's account of his 1886 visit to Peach Springs, Arizona, and the Farlee Hotel at Diamond Creek. Includes reproduction of the "Peach Springs Stadge Office" (*sic*) illustration in Moreau's frontispiece collage.] [Translation from the French by Spamer with the assistance of Google Translate (not indicated in article).] [*Erratum*: Page 5, figure legend line 8, *for* west *read* east. (Figure and legend added by editor.)]

Clyde Ross Morgan

Anonymous

1998 New sculpture depicts historic Powell expedition. *MNA Notes* (Museum of Northern Arizona), (Winter): [5]. [Donation to MNA, "Sockdolager" by Clyde Ross Morgan. Historical information interpreted by Martin J. Anderson.]

Harper, Judy

2003 "Do what you know"; featured artist, Clyde Ross Morgan. *Sedona Magazine*, (Summer):.

Mychajlo Moroz
Михайла Мороза

The Ukrainian Museum / Український Музей

2009 *Великодушний задум : Важливий дар творів Михайла Мороза* [Velykodushnyy zadum : Vazhlyvyy dar tvoriv Mykhayla Moroza] / *A generous vision : A major gift of works by Mychajlo Moroz.* New York: The Ukrainian Museum / Нью-Йорк: Український Музей, folded brochure. [In Ukrainian and English.] [See "Earth's Sculpture, Grand Canyon, 1965 oil on canvas, 25 x 30 in. (63.5 x 76.2 cm) / Земська різьба, Ґренд кенйон, 1965 полотно, олія, 25 x 30 ін. (63.5 x 76.2 см)" [Zems'ka riz'ba, Grend kenyon, 1965 polotno, oliya].]

Blake Morrison

Graham, Vickie M.

1985 Confined to a wheelchair, this former fighter pilot now draws his attention to . . . illustrating a point. *Airman* (U.S. Air Force, Air Force Service Information and News Center, Kelly Air Force Base, Texas), 29(4) (April): 21-27. [Captain Blake Morrison, now a painter of aircraft and western scenes. See p. 27: "Everything I really love is within a five-hour drive of here. The Grand Canyon, for instance—oh Lord, what a place it is! I go there at least twice a year to reclaim my soul. It's really gorgeous country and great for a western painter—or somebody who wants to be."] [Ellipsis is part of title.]

Joan Moshimer

Anonymous

1993 "Grand Canyon" [by Moshimer]. *In:* Designer's Gallery. *Rug Hooking Magazine*, 5(1) (June/August):.

1993 "Grand Canyon". *In:* Exclusive Design Section [PULL-OUT]. *Rug Hooking Magazine*, 5(1) (June/August):.

Kaitlind A. Murak

Chen, Julie

2013 (JUROR) *500 handmade books. Volume 2.* New York: Lark Crafts (Sterling Publishing Co., Inc.), 420 pp. [See p. 56: "Kaitlind A. Murak. Untitled. 2011. 66 × 15 × 11 inches (167.6 × 38.1 × 27.9 cm). Rives BFK paper, tracing paper, ink, stone from the Grand Canyon; drawn, folded, riveted" (illustration shown).]

Elroy Natachu, Jr.

Natachu, Elroy, Jr.

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 77-79. [Includes reproduction of the following painting pertinent to this bibliography: "Tanner, Red Wall Cavern, E:node Bridge, and Vasey's Paradise. Acrylic on canvas 48 × 40 in." (p. 78).]

Kimo Nelson

Nelson, Kimo

2012 Untitled 2. *Boatman's Quarterly Review*, 25(4) (Winter 2012-2013): 13. [Painting; side-canyon scene.]

M. Alexandra Nelson

Nelson, M. Alexandra

1994 Dots of illusion; stare at these images and they become dioramas that reveal 3-D secrets. *Popular Science*, 245(3) (September): 56-59. [See p. 57, autostereogram hosts Grand Canyon with bird in flight and a helicopter.]

Spencer Baird Nichols

Nichols, Spencer Baird

1917 "It was true that he had lived in the silent places, beside the Grand Canyon"—*Page 9*. *In:* Bynner, Witter, *Greenstone poems : a sequence.* New York: Frederick A. Stokes Co., *frontispiece*. [Page attribution is in error; should be page 29. Quoted passage is from the poem by Bynner, "The Circus", pp. 25-33. Frontispiece (by Nichols) in color.]

P. A. Nisbet

Nisbet, P. A.

2009 P. A. Nisbet; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 26-27.

Chiura Obata
小 圃 千 浦

Hirosi, Hisashi [廣瀬 就久]

2018 小圃千浦 —カリフォルニアに生きる：岡山の美術 特別展示　岡山の作家☆再発見Ⅷ [Obata Chiura—Kariforunia ni ikiru : Okayama no bijutsu tokubetsu tenji Okayama no sakka ☆ Saihakken Ⅷ] [*transl.* Chiura Obata-Living in California : Okayama Art Special Exhibition Okayama Artist ☆ Rediscovery VIII]. 美術館*NEWS* [bijutsukan nyūsu] [Museum News] (岡山県立美術館 (岡山市) [okayama kenritsu bijutsukan (Okayama-shi)] [Okayama Prefectural Museum of Art (Okayama)]), (123) (Winter) (December): [2]-[3]. [In Japanese, with serial title in mixed Japanese and Roman orthography, thus.] [Notice of the exhibition of the art of Chiura Obata, January 18-March 10, 2019. Item includes color reproduction of "《グランドキャニオン》水彩・絹 1940年 アムバー アンド リチャード･サカイ コレクション" ["Gurandokyanion" suisai kinu 1940-nen amubā Ando richādo Sakai korekushon] ["Grand Canyon" Watercolor on silk 1940 Ambah and Richard Sakai Collection].

Valerie Ostenak

Anonymous

2019 The Guild of Metalsmiths 42nd Fall Conference: "The Madness", September 20, 21 and 22, 2019[,] Little Log House Antique Power Show grounds. *The Forum* (The Guild of Metalsmiths), 21(7) (July): 4. ["Featuring . . . Valerie Ostenak", whose sculptures include "a decorative railing at the Grand Canyon." (ENTIRE NOTE) Ellipsis is part of the quotation.] [*NOTE*: Ostenak's *résumé* (seen online) specifies: "2010—Designed/built/installed a hand-forged decorative steel railing at the Grand Canyon Mather Point Amphitheater (a three-person team)" (http://assets.artworkarchive.com/image/upload/v1537821981/f40493/documents/Valerie_Ostenak-CV-career-addr-091618_mbysxf.pdf). Other members of the team have been identified as Gordon Williams (see Williams, 2013, who also credits Mike Allen) and George Witzke (see The Ironwork Store webpage, https://www.theironworkstore.com/about, which notes, ". . . he worked with a team of blacksmiths to create the railing at the Grand Canyon's Mather Point Amphitheater." [ENTIRE NOTE]). The railing is not illustrated in any of these items, but see on Grand Canyon

National Park's flickr.com photos page from the dedication of the amphitheater on October 25, 2010, https://www.flickr.com/photos/grand_canyon_nps/sets/72157625118655413/. Websites cited here were accessed 12 August 2019.]

Kristin Otterson

Otterson, Kristin

2011 How to look at the Grand Canyon through the opinion of Professor B; (Series); Kristin Otterson '11; pen and ink, watercolor. *The Labyrinth Literary Magazine* (U.S. Naval Academy), 2011: 49. [Pen and ink sketch, and pen and ink with watercolor.]

John Owen

Owen, John

2014 [Watercolor of humpback chub.] *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 13. [Accompanies an article on the humpback chub by Karin E. Limburg.]

2014 The Great Unconformists live at Blacktail Canyon. *Boatman's Quarterly Review*, 27(4) (Winter 2014-2015): 45. [Watercolor of instrumental quartet playing at the Great Unconformity in Blacktail Canyon.]

2015 Geologic layers of the Grand Canyon [AND] Scarf? *Boatman's Quarterly Review*, 28(3) (Fall): 6. [Stylized painting of canyon wall, and painting of "Scarf?" reflecting those strata; labeled by names of rock strata.]

2015 Peregrine strike on a goldeneye[,] Grand Canyon. *Boatman's Quarterly Review*, 28(3) (Fall): 48. [Painting.]

Maxfield Parrish

Gilbert, Alma

1995 *Maxfield Parrish : the masterworks.* Berkeley, California: Ten Speed Press, 2nd ed., 248 pp. [See pp. 57 (figure 3.4, "The Grand Canyon"), 61.]

1998 *Maxfield Parrish : the landscapes.* Berkley, California: Ten Speed Press, 129 pp. [See p. 6.]

Parrish, Maxfield

1902 The great Southwest; seven pictures in color by Maxfield Parrish. I. View in the Grand Cañon of the Colorado. II. Pueblo dwellings. III. The desert without water. IV. The desert with water. V. Formal growth in the desert. VI. Water let in on a field of alfalfa. VII. Bill Sachs: A southwestern type. *Century Illustrated Monthly Magazine*, 65(1) (November): [frontispiece section]. [Legend of Grand Canyon illustration: "The Grand Cañon of the Colorado".]

DeWitt Parshall

Anonymous

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they 'appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.'" (ENTIRE NOTE)]

1911 [Note.] *In:* In and Out of the Studios [SECTION]. *American Art News*, 10(3) (October 28): 3. ["De Witt M. Parshall is spending a short time at the Colorado Grand Cañon. He will return to his Carnegie Hall studio about Nov. 10." (ENTIRE ITEM)]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1911 [Galleries of "Messrs. Moulton & Ricketts".] *In:* General Bulletin [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)]

1913 DeWitt Parshall at Folsom's. *American Art News*, 11(18) (February 8): 8. ["The 'Great Abyss,' a Grand Canyon subject, which holds the place of honor, is beautiful in color and is a well proportioned and interesting composition." (ENTIRE NOTE) Folsom Galleries, New York.]

1913 Michigan State Federation of Art. *Aesthetics* (Hackley Art Gallery, Muskegon, Michigan), 2(1) (October): 16-17. [Fall Exhibition. Noted: "De Witt Parshall—Temple of Vishnu, Grand Canyon." and "F. Ballard Williams—Flying Clouds, Grand Canyon." (ENTIRE NOTES)]

1914 Paxton's fine genre. *American Art News*, 12(31) (May 9): 2. ["The Grand Canon, as interpreted by De Witt Parshall, and well interpreted, holds the visitor with its sense of depth and space and fine color and air." At the Pennsylvania Academy of Fine Arts, Philadelphia.]

1915 Temporary catalogue of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, California, 1915. [No place]: The Wahlgreen Company, 56 pp. [Separately paginated

part in *Official catalogue of exhibits : Panama-Pacific International Exposition, San Francisco, 1915*. [No place]: The Wahlgreen Company.] [See listings (with no further information): Bradley, Susan H. "1224. Grand Canyon." (p. 10); Liljestrom, Gustav F., "2390. Vishnu Temple: Grand Canyon" (p. 23); and Parshall, De Witt, "2785. The Hermit Creek Canyon. 2786. Great Abyss." (p. 27).]

1917 Paintings by De Witt Parshall. *Detroit Museum of Art, Bulletin*, 11(6) (March): 56. [Exhibition, in which "[m]ost of the subjects are of the Grand Canyon".]

1917 Worcester [NEWS]. *American Art News*, 15(35) (July 14): 6. [Art museum purchases include "'Hermit Creek Canyon' by De Witt Parshall". (ENTIRE NOTE)]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

1921 Two artists at Kingore Galleries. *American Art News*, 19(19) (February 19): 5. [De Witt Parshall exhibition at Kingore Galleries, New York. Grand Canyon works include "Sunshine and Snow", "Grand Canyon", "Late Afternoon, Grand Canyon", and "Hermit Creek Canyon".]

1956 De Witt Parshall, artist, is dead; painted California, Grand Canyon. *The New York Times*, (July 8): 64.

2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

Art Institute of Chicago

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

B., C. H.

1928 American paintings. *Detroit Institute of Arts, Bulletin*, 9(8) (May): 94-96. [Includes remarks on the acquisition of a painting of Grand Canyon by DeWitt Parshall, a gift of David Gray. (p. 94, illustrated p. 96).]

Burke, Doreen Bolger

1985 *American Paintings in the Metropolitan Museum of Art. Volume III. A catalogue of works by artists born between 1846 and 1864.* (Kathleen Luhrs, ed.) [New York]: Metropolitan Museum of Art, xxxix, 479 pp. [See "Elliott Daingerfield, 1859-1932", pp. 348-351; and "DeWitt Parshall, 1864-1956", pp. 468-469.]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), DeWitt Parshall (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

1916 *Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, [6] pp. [Exhibition list includes six paintings of Grand Canyon: By Thomas Moran, "Mist in the Cañon"; by DeWitt Parshall, "Sunset", "From the Rim", and "Hermit Creek Cañon"; and by Frederick Ballard Williams, "The Prospector, Grand Cañon" and "Afternoon, Grand Cañon". Not illustrated. "Society of Men Who Paint the Far West", a methodological school of art.]

Glasier, Jessie C.

1918 Cleveland. *American Art News*, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Polltrast's 'Rising Mists', and De Witt Parshall's [DeWitt Parshall] 'Great Abyss'." (ENTIRE NOTE)]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), DeWitt Parshall ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard

Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Parshall, DeWitt

1916 Society of Men Who Paint for Far West [*sic*]. *In: Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, p. [1]. [Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Pattison, James William

1910 Some artists represent, some interpret nature. *Fine Arts Journal*, 23(6) (December): 351-366. [See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, De Witt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Townsend, James B.

1915 The Spring Academy. *American Art News*, 13(24) (March 20): 2. [Includes note of "a dramatic splendidly colored canyon picture 'Zoroaster Peak' from De Witt Parshall" (ENTIRE NOTE).] [DeWitt Parshall.]

Webster, H. Effa

1915 More anent the pictures. *American Art News*, 14(12) (December 25): 2. [Includes note of "Dewitt Parshall's 'Zoroaster Peak'" (ENTIRE NOTE).]

Worcester Art Museum

1922 *Catalogue of paintings and drawings.* Worcester, Massachusetts: Worcester Art Museum, 231 pp. [See p. 196, listing of "Hermit Creek Canyon" by De Witt Parshall (not illustrated).]

Sheldon Parsons

Anonymous

1917 The Santa Fe-Taos Art Colony. Sheldon Parsons. *El Palacio* (Santa Fe, New Mexico), 4(1) (January): 84-98. ("The second of a series of biographical sketches dealing with the members of the Santa Fe-Taos Art Colony.") [See p. 97: "The Grand Canyon. From Painting by Sheldon Parsons Exhibited in the Palace of the Governors." Illustration only.]

1917 [Sheldon Parsons.] *In:* Art and Artists [SECTION]. *El Palacio* (Santa Fe, New Mexico), 4(2) (April): 107. ["Cassidy in New York.—Mr. and Mrs. Gerald Cassidy have spent the fall and winter in New York. Mr. Cassidy received a special award for his murals of the Cliff Cities in the Indian Crafts Building at the Panama-California International Exposition. His Santa Fe studio is occupied by Sheldon Parsons, whose painting of the Grand Canyon won unstinted praise at the National Parks Art Exhibit in the National Museum at Washington, D. C." (ENTIRE ITEM)]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

Joseph Pennell

Art Institute of Chicago

1913 *Catalogue of etchings and lithographs by Joseph Pennell. The Art Institute of Chicago from January 28 to February 21, 1913.* [No imprint], [6] pp. [including wraps]. [Lists "Sunset; Grand Canyon" and "The Temple; Grand Canyon" (p. [5]). (Not illustrated.)]

Pennell, Joseph

1913 Pennell on the pictorial possibilities of America. The famous etcher believes there is a big opportunity for artists to do something American for America if they have the eyes to see and brains to understand what lies near them. *The New York Times*, (March 9): 59. [Includes mention of the recently-deceased Louis Akin.]

1913 The Grand Cañon of the Colorado; six lithographs drawn from nature in 1912 for the Century by Joseph Pennell. *Century Illustrated Magazine*, 86(2) (June): 202-207. [No text; illustrations black-and-white. Also note separate colored cover illustration by George Inness, Jr.]

1925 *The adventures of an illustrator mostly in following his authors in America and Europe.* Boston: Little, Brown, and Co., 372 pp. [Author's name given on title-page stylistically as Ioseph Pennell.] [See in Chapter 7, "In and Out of the Philadelphia Studio", dated 1881, reflections on William Henry Holmes, John Wesley Powell, and Grand Canyon (pp. 82-83); Chapter 35, "Work in the Years 1912 and 1913", Grand Canon noted *in passing*, and illustration, "Storm in the Grand Canyon Arizona. Lithograph made on my return East 1912".]

The Print Club of Philadelphia

1926 *Memorial exhibition of the works of the late Joseph Pennell held under the auspices of the Philadelphia Print Club and the Pennsylvania Museum, in Memorial Hall, Fairmount Park, Philadelphia, from October 1st to October 31st, 1926.* Philadelphia: The Print Club of Philadelphia, 59, [36] pp. (Printed and copyright by J. B. Lippincott Company.) [Cover title: *Catalogue of the Pennell Memorial Exhibition 1926*. Half-title: *Catalogue of Etchings, Lithographs, Water Colors, Drawings and Books*.] [See p. 36, "Grand Canyon 1912", which lists: "The Black Gulf", "Bright Angel Trail", "The Walled City", The Façade of the Cathedral", "The Temple", "The Cathedral Door", "Sunset in the Canyon", and "Mist in the Canyon". Although selected items are illustrated in the unenumerated pages of the volume, none of them show the Grand Canyon items.]

Tolerton, Hill

1916 Etching and etchers. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 121-126. [See p. 125: "In [Joseph Pennell's] dramatic plates depicting the awe-inspiring cliffs of the Grand Canyon, and the shorter series revealing his interpretation of the softer beauty of the Yosemite Valley, we see a remarkable example of the wonderful effects which may be produced by a master, when inspired by the landscapes and mountains of California and the great West."]

Alan Petersen

Gianelli, Sarah

2017 Sketching the unseen; paradox of Grand Canyon. *In:* It's the Arts [SECTION]. *The Noise* (Flagstaff, Arizona), (192) (merces vestitu édition) (August): 19. [Alan Petersen exhibition of drawings and paintings, "Unseen/Scene", at Museum of Northern Arizona.]

Bogdan Pevny
Богдан Певний

Pevny, Bogdan [Певний, Богдан]

1993 Вітаїзм Михайла Мороза [Vitayizm Mykhayla Moroza] [*transl.* The vitaism of Mikhail Moroz]. *Сучасність* / *Sučasnist* (Республіканської асоціації українознавців, Київ, Україна [Respublikans'koyi asotsiatsiyi ukrayinoznavtsiv, Kyyiv, Ukrayina] [Republican Association of Ukrainian Studies, Kyiv, Ukraine], and South Orange, New Jersey, USA), (May 5): 130-141. [In Ukrainian.] [See p. 139, mention, *in passing*, of Moroza's travel in Colorado and Arizona in 1965. See p. 136, color reproduction, "'Ґренд каньйон', 1965, полотно, олія, 30" x 25"" [*transl.* "Grand Canyon", 1965, canvas, oil, 30"× 25"]. No text mention of this painting.]

Bertha Menzler Peyton

Stuart, Evelyn Marie

1917 Exhibitions at the Chicago galleries. *Fine Arts Journal*, 35(4) (April): 302-311. [See pp. 305-306, remarks on an exhibition by Bertha Menzler Peyton at the Art Institute, including Grand Canyon studies, "Thor's Hammer", "A Glimpse from Bright Angel Trail", and "On the Canyon's Rim".]

Edward Potthast

Anonymous

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1911 The Roman art exhibit. *American Art News*, 9(32) (June 17): 2. [International Art Exhibition, Rome. Includes oil painting by Edward H. Potthast, "Grand Canyon of Arizona". Listed by title only.]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

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2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

Detroit Museum of Art

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Glasier, Jessie C.

1918 Cleveland. *American Art News*, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Polltrast's [*sic*] 'Rising Mists', and De Witt Parshall's 'Great Abyss'." (ENTIRE NOTE)]

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Parshall, DeWitt

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Stevens, Nina Spalding

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NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Arthur J. E. Powell

Nelson, W. H. de B.

1917 The allied artists. *The International Studio*, 61 (June) (244): cxxx-cxxxii. [See p. cxxxi. Regarding the Vanderbilt Gallery, "The place of honour fell to [Arthur J. E.] Powell with a portrayal of the Grand Canyon of the Colorado, which may well be styled monumental. Good composition and good colour values mark it out as a fine rendering of a very difficult subject." (ENTIRE NOTE)] [*NOTE*: Pagination in this serial utilizes Roman numerals; Arabic numerals are reserved for the advertising pages.]

Bob Powell

Powell, Bob

2004 [Colorado River in Grand Canyon.] *Draft Environmental Impact Statement, Colorado River Management Plan, Grand Canyon National Park.* U.S. National Park Service, Grand Canyon National Park, 3 volumes. [Painting; cover artwork for volumes.]

C. Don Powell

[Powell, C. Don]

NO DATE (DESIGNER) *Grand Canyon National Park : a free government service : U.S. Department of the Interior : National Park Service.* [No place]: [U.S. Works Progress Administration], poster (14 × 19 inches). [*Ca.* 1938.] [*NOTE*: Work Projects Administration renamed Works Progress Administration in 1939.]

Larry Powell

Powell, Larry

1982 [Illustrations.] *In:* Thorum, Reho R. (ed.), *Canyon voices : a selection of poetry about the Grand Canyon.* Fredonia, Arizona: Reho R. Thorum. [Artwork illustrations throughout volume.]

Lucien Whiting Powell

Anonymous

1905 [Note.] *In:* Washington Notes [SECTION]. *American Art News*, 4(8) (December 2):. [Tenth annual exhibition of the Washington Water Color Club, in the Hemicycle of the Corcoran Gallery. "The Corcoran Gallery has bought out of the exhibition Lucien Powell's 'The Afterglow, Grand Canyon.'" (ENTIRE NOTE)]

Bowerman, George F.

1915 Report of the Librarian. *In: Annual Report of the Commissioners of the District of Columbia : year ended June 30, 1915. Vol. I. Miscellaneous reports.* Washington, D.C.: [Commissioners of the District of Columbia], pp. 348-365. [District of Columbia Free Public Library. See p. 355: "Mrs. [John B.] Henderson has now loaned a magnificent painting of the Grand Canyon of Arizona, also by Mr. [Lucien W.] Powell, and this has been hung above the east landing." (ENTIRE NOTE)] [District of Columbia, Commissioners, Annual Report.]

Corcoran Gallery of Art

1917 *Catalogue of paintings in the Corcoran Gallery of Art.* Washington, D.C.: W. F. Roberts Co., 68th ed., new revised ed., 114 [115] pp. [See p. 79, listing for "The Afterglow, Grand Canyon, Arizona (Water Color)" by Lucien Whiting Powell.]

William S. Phillips

Phillips, William S.

2009 William S. Phillips; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 28-29.

Thomas E. Priemon

Anonymous

1985 Grand Canyon NP, Ariz. *In:* Park Briefs [SECTION]. *Courier* (U.S. National Park Service), 30(3) (March): 6. [Artist Thomas E. Priemon to donate to Grand Canyon National Park the profits from the sale of signed original lithographs, "Shadows of the Colorado".]

Roy E. Purcell

Purcell, Roy E.

1976 On the Banks of the Mother River. *In:* Paher, Stanley W., *Colorado River ghost towns.* Las Vegas: Nevada Publications (hardbound ed.), pp. [64]-[80]. [Artwork and running verse, which includes Grand Canyon.]

1976 On the Banks of the Mother River. *In:* Paher, Stanley W., *Colorado River ghost towns.* Las Vegas: Nevada Publications (paperbound ed.), [16] pp. between pp. 24/25. [Artwork and running verse, which includes Grand Canyon.]

Hanson Puthuff

Gerdts, William H., AND South, Will

1998 *California impressionism.* New York: Abbeville Press. [See p. 81, reproduction of "Grand Canyon" by Hanson Puthuff (no date), oil on canvas, credited to Fleischer Museum, Scottsdale, Arizona. No separate text mention.]

Mallery Quetawki

Quetawki, Mallery

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 56-58. [Includes reproduction of the following painting pertinent to this bibliography: "Grand Canyon, 2008. Acrylic on canvas, 34 × 44 in." (p. 56).]

Rao Zongxi
饶 宗 颐

Rao, Zongxi, AND Deng, Weixlong [饶宗颐; 邓伟雄]

2011 [Rao, AUTHOR; Deng, COMPILER] 大峡谷写生；北美洲美国 [*Daxiagu xie sheng : bei mei zhou meiguo*] [*transl.* Grand Canyon painting; North America]. Shenzhen Shi: 海天出版社 [Hai tian chu ban she] [Ha tian Publishing House], 13 pp. (饶宗颐书画册页丛刊 [Ráo zōngyí shūhuà cèyè cóngkā] [Rao Zongxi's calligraphy and painting album series]; 选堂游展写生丛刊, 饶宗颐 [xuǎn táng yóu jī xiěshēng cóngkān, ráozōngyí] [Rao Zongxi selected exhibition tour].) [In Chinese.]

Päivi Raivio & Justin Tyler Tate

Raivio, Päivi, AND Tate, Justin Tyler

2013 Kaip padaryti turistinę nuotrauką? / How to take a tourist photo. *In:* Martini, Federica, and Michelkevičius, Vytautas (kuratoriai/curators), Interformato simpoziumas; apie kritinį turizmą, vietiškumą ir postromantinį būvį; VDA Nidos meno kolonija, 2013 m. gegužės 16-19 d. / Interformat symposium; On Critical Tourism, Site-Specificity and Post-Romantic Condition; Nida Art Colony, May 16-19, 2013 [SECTION]. *Nidos Meno Kolonija, Žurnalas / Nida Art Colony Log* (Vilniaus dailės akademija, Nidos Meno Kolonija / Vilnius Academy of Arts, Nida Art Colony), 2013(1)(5) (January/September): 174-179. [In parallel Lithuanian and English texts, with bilingual titles.] [See p. 176: "„Aš pats." Didysis Kanjonas, Arizona, JAV" / "'Selfie'—Grand Canyon, Arizona, USA" (a drawing).]

Ranger Doug's Enterprises

Gremmen, Hans

2012 Yosemity [*sic*] revisited. *In:* Gremmen, Hans (designer, ed.), *Objects in mirror : the imagination of the American landscape.* Utrecht: Fw:Books (produced and co-published by FOTODOK; distribution by Idea Books), pp. 16-32. ("Printed and bound in the Netherlands in edition of 750 copies".) [Glassine dust jacket.] [See pp. 28, 29, illustration of 1995 Grand Canyon National Park poster by Ranger Doug's Enterprises, which is after a 1930s National Park Service poster. (See p. 27 regarding Ranger Doug's Enterprises.)]

Casey Reed

Reed, Casey

2017 A searing future. Late in its life, the Sun will swell to such a size that it might swallow the Earth. Long before that, it will have incinerated our planet. *In:* Tyson, Peter, Written in the star. The future of our solar system largely hangs on how the Sun ages. Regardless of the outcome, it doesn't look good for Earth. *Sky and Telescope*, 134(4) (October): 22-23. [Tyson article, cover, pp. 2, 22-29.] [Reed illustration depicts a red supergiant Sun setting over the Grand Canyon, although Grand Canyon is not identified in the illustration legend (and which surely would have been completed eroded away by this time).]

Rudi Reichardt

Black, Nancy, AND McQuerrey, Teresa

1988 Coconino Center for the Arts. *Northern Arizona's Mountain Living Magazine*, (December): 8-9. [Art exhibit; item includes illustration, "Rudi Reichardt's painting 'Bald Eagle/Grand Canyon South Rim'".]

Erin Reynolds

Reynolds, Erin

2023 Erin Reynolds: Choreographer, dancer, lecturer, educator; Artist in Residence, September-November 2021. *In:* Artist and Astronomer in Residence Updates [SECTION]. *Canyon Views* (Grand Canyon Conservancy), 30(1) (Winter): 28. [Interview format.]

George Willis Ritchey [sponsor]

Osterbrock, Donald E.

1993 *Pauper and prince : Ritchey, Hale, and big American telescopes.* Tucson and London: University of Arizona Press, 359 pp. [Dust jacket reproduces artistic representation of a large observatory planned for Desert View, Grand Canyon (about which see pp. 104, 203, 204, 209, 242).]

Ritchey, George Willis

1929 *L'évolution de l'astrophotographie et les grands télescopes de l'avenir. The development of astro-photography and the great telescopes of the future.* [No place]: Publié sous les auspices de la Société Astronomique de France, 64 pp. [In French and English texts.] [See plate 34 (an artistic rendering) and explanation, regarding a "Super-Telescope" designed for a site at Desert View.]

1930 La grande aventure. [*transl.* The grand adventure.] *L'Illustration* (Paris), (4538) (February 22): 255-259. [In French.] [Including the proposed Desert View observatory.]

1993 Telescope visionary George Ritchey published this sketch in 1929, showing the building for an 8-meter (315-inch) telescope perched on the rim of the Grand Canyon. *In:* Books and Beyond [SECTION; Stuart J. Goldman, ed.]. *Sky and Telescope*, 86(3) (September): 54.

William Ritschel

Anonymous

1910 [Artist William Ritschel.] *In:* In and Out the Studios [SECTION]. *American Art News*, 9(5) (November 12): 3. [Begins with the note that Ritschel "returned last week from Colorado [*sic*], where he spent the summer painting the Grand Canyon."]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F.

Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), DeWitt Parshall (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George

McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

George E. Roberts

Roberts, George E.

1863 The great cañons of the Colorado River. *The Intellectual Observer* (London), 4(5) (December): frontispeice, 309-316. [The colored-plate frontispiece, "Face of Big Canon, on the Colorado River", signed "G.E.R.", is an awkward and peculiarly colored reproduction, not credited, of the lithograph, "Big Cañon", by J. J. Young, from a sketch by F. W. von Egloffstein, *in* Joseph C. Ives, *Report Upon the Colorado River of the West, Explored in 1857 and 1858....* (U.S. Government Printing Office, Washington, 1861), Part I (General Report), Plate IX.]

J. P. Robertson

Thayer, Frank S.

[1900] *Glimpses of the Grand Cañon of the Colorado.* Denver: Frank S. Thayer, 15 color plates, string-tied. ("Reproduced by Special Permission from Original Copyright Photographs by Oliver Lippincott, Los Angeles. Water Color Effects by J.P. Robertson, Denver. Plates and Color Press Work By The Williamson-Haffner Eng. Co., Denver. Frank S. Thayer. Publisher, Denver." [title leaf, thus].) [Stylized pictorial cover portrays an undefined canyon river scene, perhaps not even Grand Canyon. Each illustration in the volume is faced by a heavy tissue-paper interleaf, affixed, on which a legend is printed and a verse from fine literature. Includes two non-Grand Canyon views: "Flagstaff and Grand Cañon Stage and San Francisco Mountains", and "Cliff Dweller's Ruins, Walnut Cañon, Near Flagstaff".] ["The last two pictures in this book are from the brush of Mr. J. P. Robertson, of Denver." (Publisher's Note [leaf 1].) The Robertson pictures are: "The Roaring Torrent" and "'Good Night'—Grand Cañon".] [Also variants?] • ["Bibliography of Books, Government Reports, and Magazine Articles on Grand Canyon National Park", in *U.S. National Park Service Annual Report for Fiscal Year ended June 30, 1919* (p. 344), indicates copyright 1900. Date corroborated from *The Publishers' Weekly*, as collated in *The American Catalog, 1900-1904* (Office of the Publishers' Weekly, New York, 1905), p. 90, where the title is listed with titles from 1900 and with date in square brackets, "[1900]", thus, with the following description: "Fifteen views of the Grand Cañon reproduced by trichromatic color photography, a new process which resembles water color in effect." Original price $2.50. The volume (with credit only to the photographers) is also listed in *Book News*, 19 (December 1900): 219.] • [Although this work is photographic, it is cited for its novel effect in mimicking paintings, and of course for the reproduction of Robertson's works.]

W. E. Rollins

Rollins, W. E.

1907 [Drawing of Grand Canyon.] *In:* Conrard, Harrison, *Quivera.* (Illustrated with original drawings by Charles C. Svendsen and W. E. Rollins.) Boston: Richard G. Badger, The Gorham Press, facing p. 22.

Gertrude Rust

Buchanan, Marguerite

1973 Western artist; Gertrude Rust cover artist for this year. *In: Arizona Northland.* Mesa, Arizona: Tracy Mead Publishing Co., pp. 7, 45.

Joel Russel

McClure, Caleb

2016 On the Wall; all wrapped up in the flow of art. *Flagstaff Live!*, 22(36) (September 1-7): 12. [Includes remarks on the forthcoming Colorado River Days festival, and an illustration of the Joel Russel painting, "Crash Camp Sunset".]

Masao Saitoh
斉藤公男

Saitoh, Masao [斉藤公男]

2003 **空間 構造 物語**：ストラクチュラル・デザインのゆくえ [kūkan kōzō monogatari : sutorakuchuraru dezain no yukue]. *Story of space and structure—structural design's future.* Tokyo: **彰国社** [Shoukokusha Publishing Co. Ltd.], 271 pp. [In Japanese, with bilingual title.] [Grand Canyon, see p. 7; illustrated with a pencil and pastel (?) sketch with label, "Grand Canyon".]

Birger Sandzén

Anonymous

1917 Birger Sandzén: Painter and lithographer. *American Magazine of Art*, 8(4) (February): 148-153. [See p. 150, full-page reproduction of lithograph, "In the Grand Canyon". No text mention of Grand Canyon.]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim

to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

1920 Tribute to Sandzen. *El Palacio* (Santa Fe, New Mexico), 8(7/8) (July): 225-226. [Scandinavian artist Birger Sandzen. Notes, *in passing*, of past work having included ". . . the solemn mystery of the Grand Cañon . . ." (p. 225).]

Pennsylvania Academy of the Fine Arts

1916 *The Philadelphia Water Color Club, the Pennsylvania Society of Miniature Painters : catalogue of the Fourteenth Annual Philadelphia Water Color Exhibition, and the Fifteenth Annual Exhibition of Miniatures, November 5 to December 10, 1916.* Philadelphia: Pennsylvania Academy of the Fine Arts, [2], 98, xv pp. [See "Plan of the Academy Galleries", p. 7; and under "South Corridor", notices of illustrations by Dodge MacKnight (*sic*) ("Ruins: Grand Canyon (Water Color)." and "A Side Canyon: Grand Canyon (Water Color).") (p. 26), and by Birger Sandzen ("In the Grand Canyon: Arizona (Lithograph).") (p. 26). (Not illustrated.)]

Margaret Sanfilippo

Sanfilippo, Margaret

1990 [Illustrations.] *In:* Foster, Lyne, *Exploring the Grand Canyon : adventures of yesterday and today.* Grand Canyon Natural History Association, 150 pp. [A young-reader title.]

Santa Fe Railway [exhibitor/sponsor]

Santa Fe Railway

NO DATE *An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection.* [No imprint], 26 pp., 30 sepia tone prints. [Venue undetermined.]

[Santa Fe Railway]

1913 An American School of Painting. *The Fra* (The Roycrofters, East Aurora, New York), 11(3) (June) (Travel Number): xvii. [An essay about art and artists in the Grand Canyon, written in the first person without by-line, but in context an advertisement placed by the Santa Fe Railway, which solicits requests for the book obtained gratis, *Titan of Chasms*; essay printed in the Roman-numeral advertising section of this magazine.]

Simpson, William Haskell

1900 Santa Fe advertising. *Printers' Ink* (New York), 31(10) (June 20): 12-13. [Regarding the Santa Fe Railway. Article, credited to *Agricultural Advertising*, comprises a quotation of the article by Simpson, with an editorial introductory paragraph.] [See pp. 12-13: "You will find in ticket offices,

in clubs and reading rooms all over the country large lithographic reproductions of Moran's painting, 'The Grand Canon.' Smaller pictures we frame in groups, and hang them where they will attract public attention." (ENTIRE NOTE)]

Pan-American Exposition (1901)

Charles Ahrhart [firm]

1901 *Official catalogue and guide book to the Pan-American Exposition : with maps of exposition and illustrations, Buffalo, N. Y., U. S. A. May 1st to Nov. 1st, 1901.* Buffalo, New York: Charles Ahrhart, 176 pp. [See under "Agriculture Building", p. 125, list of exhibitors: "Atcheson, Topeka & Santa Fe R. R., Chicago, Ill. Diorama of the Grand Canon of Arizona. Gallery, west end." (ENTIRE NOTE) See p. 124 for floor plan of Agricultural Building.]

Santa Fe Railway

NO DATE *An exhibition of paintings of the Southwest : from the Santa Fe Railway Collection.* [No imprint], 26 pp., 30 sepia tone prints.

1901 *The Grand Canyon of Arizona : over a mile deep, thirteen miles wide, two hundred and seventeen miles long : Electric Diorama Gallery west end of Agriculture Building : Pan-American Exposition : exhibited by the Santa Fe.* [Chicago]: Santa Fe, fold-out brochure. (7-24-01.)

Panama-Pacific Exposition (1915)

Anonymous

1913 Panama-Pacific Exposition. Progress in construction. Some of the unusual features of the big 1915 fair. *Standard Oil Bulletin*, 1(1) (May): 2-4. [See p. 2: Under "Amusement Features" is noted, "a reproduction of the Grand Canyon of Arizona, presented by the Santa Fe Railway" (ENTIRE NOTE).]

1914 Marvels of the great Panama-Pacific International Exposition to be held in San Francisco in 1915 disclosed by present progress. *Loco* (A Technical Magazine) (Locomotive Club, Schenectady, New York), 4(4) (February): 289-293. [See p. 290: Of "Frederic Thompson's $1,000,000 group", "The Santa Fe's 'Grand Canyon of Arizona' is half finished . . . ." (ENTIRE NOTE)]

1914 Replica of Grand Canyon for San Francisco fair. *Touring Topics* (Automobile Club of Southern California, Los Angeles), 6(3) (April): 17. [Santa Fe Railway attraction at Panama-Pacific International Exposition under construction.]

1914 At the Exposition. *The Retail Grocers Advocate* (San Francisco), 19(33) (August 14): 25. [Includes: "Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it, visitors will be passengers on the big observation cars for half an hour." (ENTIRE NOTE)]

1914 The latest news from San Francisco about the great Panama-Pacific Exposition. *The Rotarian*, 5(3) (September): 115. [Includes brief description of construction of reproduction of Grand Canyon [by Santa Fe Railway].]

1914 Miniature Grand Canyon. *The Architect and Engineer of California, Pacific Coast States*, 38(2) (September): 154. [Panoramic reproduction at the Panama-Pacific International Exposition. Not illustrated.]

1914 [Delivery of observation cars to Panama-Pacific International Exposition.] *In:* Travel Topics [SECTION]. *New York Topics and International Courier*, (September 12): 8. ["Eight beautiful standard gauge observation cars, specially constructed for the 'Grand Canyon of Arizona' at the Panama-Pacific International Exposition, have arrived on the Exposition grounds. 'The Grand Canyon of Arizona' is the $350,000 concession of the Santa Fe Railway, and in making the trip through it visitors will be passengers on the big observation cars for half an hour." (ENTIRE ITEM)]

1915 Panama-Pacific Exposition notes. *The Architect and Engineer of California, Pacific Coast States*, 40(2) (February): 100. ["A panoramic reproduction of the Grand Canyon of Arizona has been built at a cost of over $300,000; over fifty thousand square yards of linen canvas, imported from Scotland, were being used for set pieces. Visitors in this concession will view the panoramas from observation parlor cars, moved by electricity on an elevated trestle, seemingly along the rim of the canyon." (ENTIRE NOTE)]

1915 Panama-Pacific. *The Insurance Press*, 40 (February 3) (1013): 10. [Panama Pacific International Exposition; item about Grand Canyon exhibit by Santa Fe Railway.]

1915 [Map of Panama-Pacific International Exposition.] *In: Official catalogue of exhibitors : Panama-Pacific International Exposition, San Francisco, 1915.* San Francisco: The Wahlgreen Co., revised ed. [Separate topically related catalogues bound in one volume. Map laid in within the center of the volume, inside title-page (separate cover) of "Manufacturers and Varied Industries; Official Catalogue of Exhibitors; Panama-Pacific International Exposition, San Francisco, 1915. See in "The Zone" area, "Grand Canyon", adjacent to Fort Mason. On fold-out map verso is a bird's-eye perspective of San Francisco Bay with fair grounds in foreground, though not depicting The Zone as mapped.]

Brown, C. G.

1915 The Panama-Pacific Exposition. *Holstein-Friesian World* (Madison, Wisconsin), 12(32) (August 7): 1525-1527. [See p. 1526, note of riding the Aeroscope, from which one may "look down into the ostrich farm, the Hopi Indian village, the Colorado Grand canon [*sic*], and most of the other concessions." (ENTIRE NOTE)]

Mugan, Esther L.

1915 Doing the Zone at San Francisco. *Santa Fe Magazine*, 9(9) (August): 35-40. [Panama Pacific International Exposition. Note p. 36, illustration, "In the wonderful Grand Canyon exhibit at San Francisco." Exhibit designed for the Santa Fe Railway.]

Neuhaus, Eugen

1915 *The galleries of the exposition : a critical review of the paintings, statuary and the graphic arts in the Palace of Fine Arts at the Panama-Pacific International Exposition.* San Francisco: Paul Elder and Co., 96 [98] pp. [See in Gallery 59, p. 53: "Really great pictures of the Yellowstone, the Grand Cañon, and the lofty mountain-tops still remain to be painted." (ENTIRE NOTE)]

Panama-Pacific International Exposition Company

1915 *The red book of views of the Panama-Pacific International Exposition. Official publication.* San Francisco: Robert A. Reid, [unpaginated]. [Cover title: *The red book of views of the Panama-Pacific International Exhposition. San Francisco. 1915.*] [See: "The Grand Canyon. The Grand Canyon exhibit is made by the Santa Fe Railroad Company [*sic*]. It occupies a commanding position on The Zone. It is a gigantic undertaking to given an adequate idea of the Grand Canyon, but the result attained is wonderful in its realism." (ENTIRE ITEM) Photo depicts outside view of the entrance to the Santa Fe Railway-created exhibit. The building is signed "Grand Canyon of Arizona".]

[Santa Fe Railway]

[1915] *Grand Canyon of Arizona replica : Panama-Pacific International Exposition, San Francisco.* [No imprint], [20] pp. [10-panel folded brochure]. [Includes a section on "How to Reach the Grand Canyon".] [*NOTE*: This brochure is also reproduced in reduced size in Sarah J. Moore, *Empire on display : San Francisco's Panama-Pacific International Exposition of 1915* (University of Oklahoma Press, Norman) pp. 164-165.]

Trask, John E. D.

1916 The Department of Fine Arts at the Panama-Pacific International Exposition. *In: Edition De Luxe : California's Magazine. Volume II.* San Francisco: California's Magazine Co., pp. 81-91. [See p. 89: "Piazzoni and Fernand Lungren are other names which remain in memory after one has passed through the galleries, although the single example by the last-named painter exhibits somewhat the impossibility of grasping the Grand Canyon in its entirety as a paintable subject, while in water color Lucia K. Mathews has, with a single example, made real impression upon the exhibition." (ENTIRE NOTE)]

Sponsor

D'Emilio, Sandra, AND Campbell, Suzan

1991 *Visions and visionaries : the art and artists of the Santa Fe Railway.* Salt Lake City: Gibbs Smith Publisher, Peregrine Smith Books, 147 pp. [Limited ed. for Santa Fe Railway employees, brown leather with gilt stamping.]

1991 *Visions and visionaries : the art and artists of the Santa Fe Railway.* Salt Lake City: Gibbs Smith, Peregrine Smith Books, 147 pp. [Trade ed.; hardbound and paperbound states.]

1995 Canyon dreamers: Painting for the railway. *Cañon Journal*, 1(2): 4-15.

Groff, Frances A.

1915 Exposition moths. *Sunset*, 35(1): 133-148. ["Exposition moths" are showmen and adventurous people attracted to the wanderlust life of fairs and expositions. Regarding principally the Panama-Pacific Exposition. Grand Canyon and Painted Desert exhibit [by the Santa Fe Railway], see pp. 141, 142, 143; produced by W. F. Sesser (portrait, p. 137).]

William G. Schneider

Anonymous

1912 Artist Schneider a suicide in hotel. Hangs himself by trunk strap at the Latham—Recently returned from West. Suffered from insomnia. Year and a half of sleepless nights, he wrote, made life unbearable—Attempted suicide at Grand Canyon. *The New York Times*, (November 6): 24. [William G. Schneider, water-color painter.]

E. C. Segar

Tisserand, Michael

2018 How the West was 'tooned. *In:* Segar, E. C., *Thimble Theatre and the pre-Popeye cartoons of E. C. Segar* (Peter Maresca, ed.). Palo Alto, California: Sunday Press Books, pp. 10-11. [Includes

reproduction of comic strip, "*The Katzenjammer Kids* tour the Grand Canyon" (August 22, 1915).] [*The Katzenjammer Kids* was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

Gene Segerblom

Segerblom, Gene

1965 An amazing river adventure; down the Colorado to Lake Mead. (Paintings by Cliff Segerblom.) *Nevada Highways and Parks*, 25(2) (Summer): 28-35. [Trip through Grand Canyon in sportyaks.]

John Segeren

Chapin, Brenda

1979 John Segeren: master woodcarver of U.S.A. *In:* Alumni News and Notes [SECTION]. *Courier* (U.S. National Park Service), 2(13) (November): 18-19. [Includes note (p. 18): "Segeren has worked for the Park Service for 22 years. During that time he has helped develop many a park's personality through unique and impressive artwork. Whether it be massive doors carved for Grand Canyon . . . ." (ENTIRE NOTE; Grand Canyon work not otherwise identified)]

Ken Seowtewa

Seowtewa, Ken

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 66-69. [Includes reproduction of the following painting pertinent to this bibliography: "Supai Man, 2010. Oil on canvas, 36 × 46 in." (p. 68).]

Tryntje Seymour

Seymour, Tryntje

2007 Downstream from camp at Red Slide. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 12. [Drawing.]

2007 Pool at Havasu. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 25. [Drawing.]

2007 View from Redwall Cavern. *Boatman's Quarterly Review*, 20(4) (Winter 2007-2008): 44. [Drawing.]

J. H. Sharp

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as

follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Louis Hovey Sharp

Anonymous

1918 Los Angeles [NEWS]. *American Art News*, 16(21) (March 2): 5. ["Louis Hovey Sharp of Pasadena is exhibiting his recent work at the Kanst Galleries. The exhibition consists largely of Cala. landscapes and scenes around the Grand Canyon of Arizona." (ENTIRE NOTE)]

Doyle Shaw

Shaw, Doyle

1986 Storm over Grand Canyon. *Southwest Art*, 15 (January): 13.

Ron Shell

McIntosh, Phyllis

2005 Pictures worth a thousand acres; throughout the years, artists have played a crucial role in advocating for the national parks. *National Parks*, 79(2) (Spring): cover, 1, 30-35. [See p. 30 (legend, p. 31), "Arts in the Parks 2004 winner Ron Shell interprets Grand Canyon National Park in an oil painting." Text mentions, *in passing* (p. 31), Thomas Moran's "The Chasm of the Colorado". Article includes painters and photographers.]

Harry Shipler

Anonymous

1908 Two attractive pictures. Harry Shipler's panorama and his Grand Canyon scene admired. *Deseret News*, (October 9): 1 [issue pagination]. [A ". . . bromide enlargement of a splendid view of the Grand canyon. This picture is an immense affair and one becomes almost hypnotized by looking at it for several minutes. The mile-deep canyon with the turbulent stream winding at the bottom seems to be real, the onlooker easily imagines himself looking over its edge. The thing is wonderfully realistic." (ENTIRE NOTE) The other view is a panorama of Salt Lake City.]

Ryan Skidmore

Skidmore, Ryan

2009 Ryan Skidmore; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 30-31.

Shawn Skyabelund

Gianelli, Sarah

2014 It's the arts [SECTION]. *The Noise* (Flagstaff, Arizona), (155) (UltraSuperMega Edition) (April): 17-. [See p. 17, regarding the work of Shawn Skyabelund, including (illustrated) his installation at Grand Canyon National Park Headquarters, "The Price of Entrance"; and see p. 23, regarding an exhibition of the work of the late Arline Tinus at West of the Moon Gallery, Flagstaff, including (illustrated) her "Finding the River Magic".]

Robyn Slayton

Slayton, Robyn

1998 Below the L.C. *Boatman's Quarterly Review*, 11(4) (Fall): 21. [Sketch.]

1998 Through the Redwall. *Boatman's Quarterly Review*, 11(4) (Fall): 28. [Sketch.]

Judith Smith

Smith, Judith

2007 Canyon. *Grand Canyon River Runner*, (4) (Spring): 13. [Painting.]

Vicky Snow

Snow, Vicky

1994 [Cartoon.] *Arizona Highways*, 70(2) (February): 50. [Grand Canyon mules: "Can you BELIEVE the recruits they send us these days?"]

Ralph Stackpole

Look, David W., AND Perrault, Carole L.

1986 *The Interior Building : its architecture and its art.* [Washington, D.C.]: U.S. National Park Service, Preservation Assistance Division, 201 pp. [U.S. Department of Interior Building, Washington, D.C.] [See under "Murals and Sculpture": "Powell Exploring the Grand Canyon" (pp. 122-123), sculpture bas-relief in Indiana limestone by Ralph Stackpole, 1938-1940, displayed in first floor auditorium (Conference Hall), right of stage.]

Kim Stafford

Stafford, Kim

2016 *Water braids a rope : at Ha Tay Gam, the River Colorado.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [9⅜ × 11⅞ × ⅝ inches. With verse text leaves facing illustrations. Description from website http://www.baymoon.com/~peteranddonna/4-water.htm (first viewed September 2, 2017; last viewed March 25, 2023): "Six watercolors painted in the Grand Canyon. Hand-drawn initial letters. Cover: squirrel-skin tanned by Donna, enamel-over-copper abstract landscape frontispiece. Clamshell box[.] $1850.00".] [Unique?] [Regarding Peter and Donna Thomas see also "Peter and Donna Thomas".]

John Thomas "Jack" Stark

Stark, John Thomas [Stark, Jack]

1995 A page from the *Doggerel Log*. *Boatman's Quarterly Review*, 8(2) (Spring): 48. [One page illustrated from the manuscript *Doggerel Log of a Canyon Trip* from the Carnegie–Cal Tech expedition on the Colorado River through Grand Canyon, 1937; showing original artwork and a handwritten poem. Attributed to Robert P. Sharp, but actually by Jack Stark; see Errata for this item, 8(3): 15. [NOTE: The original is in the Special Collections and Archives, Cline Library, Northern Arizona University, Flagstaff. The entire log has been digitized and is online at https://archive.library.nau.edu/digital/collection/cpa/id/33498.]

Simone Stephenson

Collins, Gail G.

2011 Outside the box; the 'ammo box' art and other works of Simone Stephenson. *Northern Arizona's Mountain Living Magazine*, (November): 28-30. [River runners' ammo can art.]

Hal Stewart

Anonymous

2012 Guest presenter—November 6th; Hal Stewart, construction worker turned artist! *Art Beat* (Scottsdale Artists League, Scottsdale, Arizona), (November): 1. [Notes that the artist was Artist in Residence on the North Rim in 2005, and his current display of Grand Canyon art in Phoenix Sky Harbor Airport Art Gallery, Terminal 4.]

Ruthann Stoner

Stoner, Ruthann

2005 [Drawing of split-twig figurine.] *Grand Canyon River Runner*, (1) (Fall): 5.

2010 "Morning Sun", Painting. *Grand Canyon River Runner*, (10) (Summer): 16.

Milton Stricker

Stricker, Milton

2000 The source of art and architecture: Organic design through the abstraction of nature. Part II. *Taliesin Fellows Northern California Newsletter* (Northern California Taliesin Fellows, Woodside, California), (14) (June 7): 4-5. [Includes a small reproduction of the author's "Grand Canyon Suite" (medium not indicated) that was inspired by the musical pieces of the same name by Ferde Grofé.]

Deb Strong

Granillo, Gabriel

2017 Sound and color; how hearing color helps Deb Strong Napple heal through art. *Flagstaff Live!*, 23(40) (September 28-October 4): cover, 3, 14-17. [Grand Canyon noted in article, but not illustrated with paintings.]

Serena Supplee

Anonymous

2004 Artist bio; Serena Supplee, painter of Grand Canyon's Inner Gorge. *Colorado Plateau Advocate*, (Summer): 23.

2006 Kolb Studio exhibit; January 17-March 12; Serena Supplee—Inner Gorge Metaphors. *The Ol' Pioneer* (Grand Canyon Historical Society), 17(1) (January/March): 12.

2018 Winter to Spring; exhibits not to miss. *Northern Arizona's Mountain Living Magazine*, (January): 41. [Includes "Confluence of Color; Works by Serena Supplee and George Averbeck; Museum of Northern Arizona, Flagstaff; Feb. 17-May 28. Includes illustration, "Depth of Desire" by Serena Supplee.]

Chase, MacKenzie

2018 Confluence of Color; the Colorado Plateau is illuminated through the eyes of George Averbeck and Serena Supplee. *Flagstaff Live!*, 24(8) (February 15-21): cover, 3, 14-16. [Art exhibition at Museum of Northern Arizona.]

George, Penelope

2006 Inner Gorge Metaphors; the eternal pull of the Canyon and the art of Serena Supplee. *Flagstaff Live!*, 12(3) (January 19-25): 12-13.

Muller, Seth

2009 The canyon canvas; how artists of today approach the ultimate grand subject. *Northern Arizona's Mountain Living Magazine*, (September): cover, 6, 12-17, 48. [Includes illustrations of artwork by Serena Supplee, Doug Miley, John Cogan, Elizabeth Black, and M. L. Coleman.]

Muller, Seth

2011 Of the sensuous line; Serena Supplee talks art, joy and the great plateau. *Northern Arizona's Mountain Living Magazine*, (November): 18-23.

Sullivan, Sharon

2018 Confluence of color; a coming together of two artists and two mediums. (Paintings by Serena Supplee, glasswork by George Averbeck.) *Northern Arizona's Mountain Living Magazine*, (February): 20-22.

Supplee, Serena

2005 *Inner Gorge metaphors : an artist's perspective of the Grand Canyon.* Moab, Utah: Lily Canyon Books, [112] pp. [Also a hardound state, 100 copies, signed and numbered by the artist.]

2006 [Selections from *Inner Gorge Metaphors*.] *High Country News*, 38(2) (February 6): 14-15. [See Supplee (2005).]

2009 Serena Supplee; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 32-33.

2011 Heart stopping hole. 2011 GCRG t-shirt design by Serena Supplee. *Boatman's Quarterly Review*, 24(1) (Spring): 48. [Grand Canyon River Guides.]

2016 *Grand Canyon calling : an artist's relationship with the Grand Canyon.* Moab, Utah: Lily Canyon Books, 112 pp. [Clothbound, 250 numbered copies, signed. Paperbound, 2500 copies.]

Supplee, Serena, AND Steiger, Lew

2012 Serena Supplee. *Boatman's Quarterly Review*, 25(1) (Spring): 1, 28-41. [Interview. Article and issue are illustrated with Supplee's artwork: [No title given], p. 1 [cover]; "Blooming Strength", p. 4; "Moonflower", p. 11; "Run Lava Run", p. 30; "A Yabba Dabba Do Time!", p. 35; "Violet Vitality", p. 36; "You Gotta See This", p. 38; "River Rapture", p. 39; "Riverside Attractions", p. 41.]

Dawn Sutherland

Ballew, Elissa

2009 Continuous cultivation. *In:* Jerome ARTbeat [SECTION]. *The Noise* (Flagstaff, Arizona), (95) (the Propinquity Edition) (April): 25-26. [Artwork of Dawn Sutherland. Includes Grand Canyon.]

Conrad, Svea

2019 Framing immensity; artist Dawn Sutherland on painting the Grand Canyon. *Flagstaff Live!*, 25(37) (September 5-11): 1, 3, 12-14.

James (Jimmy) Swinnerton

Davidson, Harold G.

1985 *Jimmy Swinnerton, the artist and his works.* New York: Hearst Books, 160 pp.

Hagerty, Donald J.

2001 James Swinnerton (1875-1974). *In:* Swinnerton, James, *James Swinnerton.* Santa Fe, New Mexico: Gerald Peters Gallery, pp. 7-23.

Hilton, John W.

1941 Nature is his teacher. *Desert Magazine*, (July): 10-12. [Jimmy Swinnerton, artist of "Canyon Kiddies" for *Good Housekeeping*.]

Swinnerton, Jimmy

2001 *James Swinnerton.* Santa Fe, New Mexico: Gerald Peters Gallery, 66 [68] pp. [Exhibition catalog; September 21-November 17, 2001.]

Tisserand, Michael

2018 How the West was 'tooned. *In:* Segar, E. C., *Thimble Theatre and the pre-Popeye cartoons of E. C. Segar* (Peter Maresca, ed.). Palo Alto, California: Sunday Press Books, pp. 10-11. [Includes reproduction of comic strip, "*The Katzenjammer Kids* tour the Grand Canyon" (August 22, 1915), and "In 1913, James Swinnerton took his popular *Jimmy* character to the Southwest [illustration shows Grand Canyon] . . . ."] [*The Katzenjammer Kids* was a comic strip created by Rudolph Dirks and later drawn by Harold Knerr.]

Marieke Taney

Taney, Marieke

2008 [Untitled artwork.] *Boatman's Quarterly Review*, 21(4) (Winter 2008-2009): 5, 22, 23, 40.

Mark Tansey

Bell, Judith

1993 Illusions and allegories. *U.S. Air Magazine*, (August):. [Painting by Mark Tansey, "Constructing the Grand Canyon".]

Freeman, Judi

1993 (ED.) *Mark Tansey.* Los Angeles: Los Angeles County Museum of Art. [Exhibition catalogue.]

Goetzmann, William H., AND Goetzmann, William N.

2009 *The West of the imagination.* Norman: University of Oklahoma Press, 2nd ed., 604 pp. [See particularly Chapter 19, "The Grandest Canyon of Them All", pp. 233-240. Illustrates the painting, "Constructing the Grand Canyon", by Mark Tansey, 1990 (pp. 542-543), which is reminiscent of the *National Lampoon* parody illustration by Wayne McLaughlin and Gerald Sussman (1975). —*E.E.S.*]

Williamson Tapia

Collins, Gail G.

2011 In search of the profound; artist Williamson Tapia is a *plein air* purist. *Northern Arizona's Mountain Living Magazine*, (September): 26-28.

Richard Tashjian

Anonymous

2011 Landscape paintings of the West to feature Richard Tashjian. *The Armenian Mirror-Spectator* (Baikar Association, Watertown, Massachusetts), 81(39) (4183) (April 9): 16. [Includes color illustration of Tashjian's "A Trail Along The Grand Canyon".]

Ruth Taylor

Taylor, Frank J., AND Taylor, Ruth

1935 *Our U.S.A. : a gay geography.* (Text by Frank J. Taylor, maps by Ruth Taylor.) Boston: Little, Brown and Co., 113 pp. [Full-page cartoon-illustrated maps for the 48 states and American possessions. See Arizona (map 13).] [*NOTE*: "Gay" of course is the traditional definition. The volume scarcely appears in the used-book market, as many dealers have broken the volumes in order to sell individual maps at a premium.]

Malcolm Tervo

Tervo, Malcolm

1991 Grand Canyon moment. *Southwest Art*, 20 (May): 13.

Karl Thomas

Thomas, Karl

1990 "Winter—Grand Canyon" *In*: Artlook [SECTION]. *Southwest Art*, 20(6) (November): 119.

2009 Karl Thomas; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 34-35.

Peter and Donna Thomas

Peter and Donna Thomas [firm]

2007 *The Grand Canyon.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 3 × 2¼ inches. Accordion-fold production of ten panels, affixed to boards, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas. "50 copies for Donna's 50th birthday" (recto of accordion-fold leaf). *WorldCat notes from a bookseller's description, which helps identify this production*: "Brown paper covered boards

varnished to look like wood with paper label on front board."; "The paper is 'duplex', or two sided: the sheet is off white, shaded with umber pigment, and the back has a layer of darker paper pulp with petroglyph-like imagery onlayed over the surface. It was printed with a red brown rainbow roll, so the ink is subtly shaded from the top of the page to the bottom, an attempt to visually allude to the colors of the Grand Canyon. Both the front and the back of the accordion page are printed with imagery that depicts the elevations of the Grand Canyon. This image is a duplication from one of the original technical drawing[s] from Powell's book."] [*Additional remarks by E.E.S.*: Front board with paste-down illustration repeating a detail from the accordion-fold illustrations, on which is affixed in turn a paste-down title, "THE GRAND CANYON". The "petroglyph-like imagery" of the rear board comprises a few block letters, largely undecipherable. The graphical reproduction of the recto and verso of the accordion fold are details, greatly enlarged, from the Grand Canyon panoramas [by William Henry Holmes]. Quotation on recto of accordion fold: "The wonders of The Grand Canyon cannot be adequately represented in symbols of speech, [row of graphical symbols here].... John Wesley Powell - Exploring The Colorado: 1875" (ellipsis thus). The verso illustration, labeled with numerals, is identified here as a detail from the "Panorama from Point Sublime—Looking West" a William Henry Holmes illustration (first published in Dutton, 1882) that appears in Powell (1895, *Canyons of the Colorado*).]

2010 *The Southwest.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book, 2¼ × 1¾ inches. Accordion-fold production 16 panels; 50 copies. *Description from the Peter and Donna Thomas website*: "This book is a series of watercolor paintings of landscapes that Donna painted in National Parks we passed through in the Southwest during our wandering book artist's gypsy wagon trip in April and May of 2010. The watercolor illustrations have been color copied on Peter's handmade paper. Pictographs, patterns after Navajo rock paintings, have been stenciled on the first and last pages using pigments gathered from the base of ? rock in Sedona, AZ. The panels used to bind the book are covered with Peter's paper made form cotton rag mixed with Yucca fiber gathered in the high desert near the California Arizona border." (Question mark thus.)]

2013 *The Grand Canyon.* Santa Cruz, California: Peter and Donna Thomas, [unpaginated]. [Miniature book. Accordion-fold production of 18 panels, with quotations from John Wesley Powell, Aldo Leopold, Nancy and Roger Kayser, and Donna and Peter Thomas, overprinted on elevational depiction from Powell. *WorldCat entry for 2013 production further indicates*: "Contains nine watercolor landscape paintings painted on-site in the Grand Canyon in 2007 by Donna Thomas. Watercolor illustrations are tipped in with decorative handmade corners, which have been hand-stitched to pages. Includes a section of pages cut out resembling a view of the river and the different rock layers of the canyon. Bound with exposed coptic binding on wooden boards. Paper leaves irregular on fore-edge. Issued in beige cloth covered clamshell box (21 cm) with ribbon ties and paper title label on lid. Handmade paper and wooden boards by Peter Thomas. Paper cutting, stitching and clamshell box by Donna Thomas."]

Jim Thompson

Anonymous

2014 Plein Air and Beyond: A Recent body of Artwork, by Jim Thompson (The Drawing Board Gallery, Yorba Linda, California, January 2-March 21). *In:* Scholarship at Work [SECTION]. *APU Life* (Azusa Pacific University, Azusa, California), 27(2) (Summer): 11. [Notice of art exhibition. The *en plein air* piece, "All Sixty-Six", representing "God's faithfulness during the artist's 66 years of life", is "a scene of the Grand Canyon on the surface of 66 yo-yos, some of which cracked during the process". This piece is illustrated here in a small, thumbnail image.]

Philip Thys

[Thys, Philip]

1995 [Artwork, without legends.] *In:* U.S. National Park Service, Grand Canyon National Park, *Draft General Management Plan and Environmental Impact Statement, Grand Canyon National Park, Coconino and Mohave Counties, Arizona : March 1995.* U.S. National Park Service, *in cooperation with* U.S. Forest Service, cover, and text-section separators. [Oversized document, 11 × 17 inches (shy of a yard fully opened), spiral bound. A peculiarly immense, and ornamental, example of gray literature, the *Draft General Management Plan and Environmental Impact Statement* for Grand Canyon National Park is also unusual for containing a number of watercolor paintings (including the cover) by an artist who is, regretfully, not credited. Whereas some sources may know who this is, the general readership does not. However, by analyzing the hasty signature, the artist is here identified as Philip Thys, whose name is listed on p. 317 as a Visual Information Specialist consultant in the National Park Service's Denver Service Center. **[The cover is illustrated in Fig. 3 in the present volume.]**

Ellen Tibbetts

Tibbetts, Ellen

1983 [Cover art.] *Hibernacle News*, 1983: front cover.

1984 [Cover art.] *Hibernacle News*, 1984: front cover.

1985 [Cover art.] *Hibernacle News*, 1985: front cover.

1986 [Cover art.] *Hibernacle News*, 1986: front cover.

1987 [Cover art.] *Hibernacle News*, 1987: front cover.

1988 [Cover art.] *Hibernacle News*, 1988: front cover.

1988 [Cover art.] *Hibernacle News*, 1988: back cover.

1992 [Cover art.] *Hibernacle News*, 1992: front cover.

1992 [Cover art.] *Hibernacle News*, 1992: back cover.

1994 [Cover art.] *Hibernacle News*, 1994: front cover.

1994 [Cover art.] *Hibernacle News*, 1994: back cover.

1994 . . . And the last boat was just right! *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 106. [Ellipsis is part of title.]

1996 The last of the wooden boats. *Hibernacle News*, 1996: front cover.

1996 Breaking and training the wood boat. *Hibernacle News*, 1996: back cover.

1998 [Artwork.] *High Country News*, 30(24) (December 21): 1, 8, 9, 12-13. [Reprinted from *Hibernacle News*.]

2001 [Artwork.] *Boatman's Quarterly Review*, 14(2) (Summer): 1, 7, 35, 36, 47.

2006 . . . and the last boat was just right!. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46. [Ellipses are part of titles.]

2006 Crowding in the Canyon. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 46.

2019 [Cover art.] *Hibernacle News*, 2019: front and back covers.

William Tillyer

Tillyer, William

1986 Grand Canyon series. *Arts Review* (London), 38 (October 10): 549.

Arline R. Tinus

Tinus, Arline R.

2013 [Paintings.] *Boatman's Quarterly Review*, 26(4) (Winter 2013-2014): 26-29. ["First Boat", p. 26; no title [*Ross Wheeler*], p. 27; "Cliffs of Glory", p. 28; "Orange Wall", p. 29.]

2014 *Finding the river magic : a painter's journey down the Colorado River.* [No place]: A.R.T. Publishing, 220 pp.

Albert Tissandier

Tissandier, Albert

1886 *Six mois aux États-Unis : voyage d'un touriste dans l'Amérique du Nord, suivi d'une excursion à Panama.* [*transl.* Six months in the United States: travel of a tourist in North America, followed by an excursion to Panama.] Paris: G. Masson, 298 pp. [In French.] [Includes a few reproductions from Tissandier's original artwork created during his trip across America.] **[See Fig. 2J-3B in the present volume.]**

1886 Voyage d'exploration dans l'Utah et l'Arizona, Kanab et le Plateau de Kaibab, par M. Albert Tissandier, 1885. [*transl.* Journey of exploration in Utah and Arizona, Kanab and the Kaibab Plateau, by M. Albert Tissandier, 1885.] *Le Tour du Monde*, 1886(1): 353-368. [In French.] **[See Fig. 2J-2 in the present volume.]** [Includes a few reproductions from Tissandier's original artwork created during his trip across America.]

H. Tribbett

Tribbett, H.

1965 [Untitled illustrations.] *In:* A Colorado River portfolio. *Westways*, 57(10, Part 1): [29].

Herbert B. Tschudy

Anonymous

1919 [Artist Herbert B. Tschudy at Grand Canyon.] *In:* Notes [SECTION]. *Brooklyn Museum Quarterly*, 6(4) (October): 238.

1922 Water colors and the Brooklyn Museum. *In:* Notes [SECTION]. *American Magazine of Art*, 13(2) (February): 63-64. [Exhibition includes "Morning, Grand Canyon" by Herbert B. Tschudy (p. 64); noted only *in passing*.]

James Turrell

Adcock, Craig

1990 *James Turrell : the art of light and space.* Berkeley, Los Angeles, and Oxford: University of California Press, 272 pp. [See p. 161.]

U.S. Department of the Interior [exhibitor]

Dawson, Edward M.

1904 Exhibit O. [Abstract of exhibits of the Department of the Interior at the Louisiana Purchase Exposition in St. Louis, Missouri, 1904.] *From:* Report of the Secretary of the Interior. *In: Annual reports of the Department of the Interior for the Fiscal Year ended June 30, 1904. Report of the Secretary of the Interior. Report of the Comissioner of the General Land Office.* Washington, D.C.: U.S. Government Printing Office, pp. 325-330. [See "Panoramas" (p. 330): "Three large panoramas, painted in oil, occupy one end of the space assigned to the Department, representing . . . (3) 39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Ariz." (ENTIRE NOTE) (The other two panoramas are "Yosemite Falls and Valley", 39 feet, and "Yellowstone Falls and Canyon", 18½ feet.)] [Regarding the Louisiana Purchase Exposition, as noticed in the Secretary of the Interior's report, see pp. 249-255.]

Hardt, H. B.

1905 (COMPILER) *Official catalogue of the Lewis and Clark Centennial and American Pacific Exposition and Oriental Fair, Portland, Oregon, U.S.A., June 1 to October 15, 1905. Lewis and Clark Centennial Exposition, 1905. Celebrating the one hundredth anniversary of the exploration of the Oregon country by Captains Meriwether Lewis and William Clark.* Portland, Oregon: Albert Hess and Co.; press of F. W. Baltes and Co. [See "Department of the Interior", pp. 36-37; specifically p. 37, listing of a panorama in oil, "39 feet long, the Grand Canyon of the Colorado, Grand Canyon Forest Reserve, Arizona".]

McIsaac, C. H.

1904 U.S. Government exhibits. *Lewis and Clark Journal* (Portland, Oregon), 2(6) (December): 10-11, 14-15. [Lewis and Clark Centennial Exposition. See p. 15, notice of display of paintings by the U.S. General Land Office: "The immensity of the Grand Canon of the Colorado can be shown only imperfectly in the space available for the picture. The variety of coloring, however, is well brought out, and a good idea of the character and shapes of the formations can be obtained. The principal features of the Canon have received fanciful names suggested by their likeness to temples, pagodas and towers." (ENTIRE NOTE)]

U.S. Mint [sponsor]

Kirkwood, Scott

2010 Minty fresh; U.S. Mint follows up state quarters with "America the Beautiful" program, focusing on national parks and other uniquely American places. *National Parks*, 84(2) (Spring): 18-19. [Illustrations include two potential designs for the Grand Canyon quarter.]

U.S. Post Office Department [sponsor]

U.S. Post Office Department, Division of Stamps

1937 *A description of United States postage stamps issued by the Post Office Department from July 1, 1847, to December 31, 1936.* Washington, D.C.: U.S. Government Printing Office, 119 pp. [See "National Parks Postage Stamps (1-cent to 10-cent, inclusive)—Issue of 1934" (includes Grand Canyon), pp. 94-96; "Special Issue of Postage Stamps in Uncut Sheets and Blocks—Issue of 1935" (includes the National Parks Issue), p. 98; see also under "Plates Used in Printing Commemorative and Air-Mail Postage Stamps", National Parks Issue of 1934, p. 116.]

Whittaker, Wayne

1949 Uncle Sam's stamp factory. *Popular Mechanics Magazine*, 91(2) (February): 100-103, 262, 264, 266. [See p. 102: "Then there was the two-cent Grand Canyon stamp back in 1934. A newspaper carried the story that if the stamp were held sidewise one could see a perfect profile of Mussolini." (ENTIRE NOTE)] [This is the 2¢ Grand Canyon stamp (Scott 741) in the 1934 National Parks series. By turning the stamp 90 degrees counter-clockwise, the putative profile faces left as one views the buttes on the right side (now top left) of the scene. —*E.E.S.*]

Jürgen Valdeig

Anonymous

2021 Endspurt für „Malerisches Erfurt". [*transl.* Final run for "Picturesque Erfurt".] *Amtsblatt* (Landeshauptstadt Erfurt, Stadtverwaltung, Erfurt, Germany), 2021(14) (August 6): 21. [In German.] [Regarding the "Picturesque Erfurt" exhibition, on the occasion of the 70th birthday of Jürgen Valdeig, in the city museum. Includes the note, "Das Original der Röbling-Gedenktafel mit einer Ansicht der Brooklyn Bridge 1950 und der Grand Canyon vom Toroweap Point gesehen sind das Zeugnis von Valdeigs USA Ausstellungen und Aktivitäten." (ENTIRE NOTE) (Not illustrated.)]

Sandra Vlock

Vlock, Sandra

1997 [Drawings throughout issue.] *Boatman's Quarterly Review*, 10(1). [Issue "Winter 1996-1997" mailed February 1997. See: "Nankoweap Faces" (p. 4), "Red Wall Cavern" (p. 11), "Nankoweap Man" (p. 12), "Desert Varnish Tapeats" (p. 13), "South Canyon Stanton's Cave" (p. 22), "First Camp" (p. 27), "Nankoweap Canyon Factor's Point" (p. 54), and other miscellaneous "filler" sketches (pp. 6-8, 10).]

2002 [Drawings throughout issue.] *Boatman's Quarterly Review*, 15(4) (Winter 2002-2003). [See: "National Canyon" (p. 1 [cover]), "Blacktail" (p. 11), "The Patio, Deer Creek" (p. 15), "Towards Crystal" (p. 16), "Camp at Bass" (p. 26), "Serpentine Rapid" (p. 43), "Bass Trail" (p. 47).]

Linde Waber

Szikszay, Philip

2015 [Exhibition note.] *In: Galerieführer Waldviertel : Ausstellungen September 2015-Februar 2016.* Mistelbach: Kulturvernetzung Niederösterreich, 20 pp. [In German.] [See "Galerie Alte Schmiede", pp. 12-13; specifically, p. 13, illustration, "Linde Waber, Tageszeichnung vom 18.10.213 vom Grand Canyon, 35 x 35 cm, dünnes Japan-papier, farbige Tuschen". The exhibition note by Szikszay is principally about Waber's piece.]

John Henry Waddell

Dicker, Kiana

1992 The beauty of individual differences. *Southwestern Profile*, 15(4) (November/December/January 1992-1993): 10-13. [See John Henry Waddell sculpture, "En Balance", p. 11.]

Mary Vaux Walcott

Walcott, Mary Vaux

1925 *North American wildflowers.* Washington, D.C.: Smithsonian Institution, 5 volumes. [Comprises five boxed sets of loose leaves of lithographs reproducing Walcott's watercolor paintings. A descriptive text is printed on the preceding leaf for each. Each volume has a string-tied title-page and front matter, and Vol. 5 adds a string-tied index.] [Includes illustrations of specimens from Grand Canyon.]

Curt Walters

Fauntleroy, Gussie

2008 Limitless possibilities; Arizona artist Curt Walters finds endless ways to portray the grandeur of the Grand Canyon. *Southwest Art*, 37(9) (February): cover, 8, 108-111, 124-125.

Phillips, Dick

1997 Curt Walters. *Art Revue Magazine*, 7(3) (Spring): cover, 18-19.

Ruffner, Budge

1982 Curt Walters: The immortal dignity of massive stone. *Southwest Art*, 11(11): 98-105.

Walters, Curt

2009 Curt Walters; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 36-37.

Stuart Walthall

Walthall, Stuart, AND Chape, Beth

2015 Hot Na Na. *Boatman's Quarterly Review*, 28(3) (Fall): 6. [Painting. Signed by Walthall; credit "Stuart Walthall / Beth Chape".]

2015 Canyon Moon. *Boatman's Quarterly Review*, 28(3) (Fall): 45. [Painting. Signed by Walthall; credit "Stuart Walthall / Beth Chape".]

Gwendolyn Waring

Muller, Seth

2014 On the wall; visual love affairs for February's Art Walk. *Flagstaff Live!*, 20(6) (February 6-12): 12. [Notes Grand Canyon work by painter Gwendolyn Waring, and illustrates "Havasu" by Kristen Caldon (p. 24).]

Rechel, Diane

2003 Art that will grow on you; Waring's colorful nature work. *Flagstaff Live!*, (June 10-16): 10. [Gwendolyn Waring.]

Way Der-Lor & Shih Zen-Chung

Way, Der-Lor, AND Shih, Zen-Chung

2006 Wrinkle rendering of terrain models in Chinese landscape painting. *IEICE Transactions on Information and Systems*, E89-D(3) (March): 1238-1248. See p. 1244, Grand Canyon example. Computer modeling of brush strokes.] [Institute of Electronics, Information and Communication Engineers.]

G. Weber

Weber, G.

2014 [Untitled.] *Grand Canyon River Guides* (E-newsletter), (August): [4]. [Drawing depicting a dory being rowed in Marble Canyon.]

Jerry Weber

Weber, Jerry

2009 [Artwork.] *Boatman's Quarterly Review*, 22(2) (Summer): 17. [See "Marble Canyon", p. 17; "North Canyon", p. 22; "Granite Gorge", p. 45. See also note by Lynn Hamilton, 22(3): 2.]

Mark Weber

Weber, Mark

2009 Mark Weber; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 38-39.

Helen Welch

Welch, Helen

2019 [Sketch of dory *Hidden Passage* in wave.] *Hibernacle News*, 2019: 29.

Edward Wemytewa

Wemytewa, Edward

2011 Artist biography. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 38-39. [Includes reproduction of the following painting, pertinent to this bibliography: "K'yawakwayina:we (Waterways), 2006. Oil on canvas, 36 × 48 in." (p. 38).]

Kurt Wenner

Anonymous

2012 A modern master; artist Kurt Wenner has brought his famous chalk art to the Grand Canyon. *In:* Summer Visitor Guide 2012. *Arizona Daily Sun* (Advertising Supplement), 2012(2) (July 14-August 4): 8-9. [Cover tease: "The Grand Canyon rendered in 3-D art". Illusionary art in the courtyard of the National Geographic Grand Canyon Visitor Center, Tusayan, Arizona.]

Rick Wheeler

Wheeler, Rick

2009 Rick Wheeler; artist's statement. *In:* Berger, Todd R. (ed.), *Grand Canyon celebration of art : 2009 modern masters.* Grand Canyon, Arizona: Grand Canyon Association, pp. 40-41.

Steve Wheeler

Mitchell, John

2014 Ships on deck. *Forecastle Report* (Midwest Model Shipwrights, Arlington Heights, Illinois), (January): 2-4. [See p. 2, painted model of [Kolb brothers'] boat, *Edith*, by Steve Wheeler.]

Ruth Taylor White

White, Ruth Taylor

1929 A cartograph of the Grand Canyon Country on which is pictured whimsically and fancifully some things that Dudes expect to see and then, again, some other things they don't, said cartograph having been penned by Ruth Taylor White. *In:* Tillotson, M. R., and Taylor, Frank J., *Grand Canyon country.* Stanford, California: Stanford University Press, colored pictorial endpapers. [Also reproduced, not colored, in the revised ed. (1930) and (in smaller format) in the 2nd revised ed. (1935).]

Gunnar Widforss

[See also online the Gunnar Widforss Catalogue Raisonné Project, https://www.gunnarwidforss.org/]

Anonymous

1934 Widforss. *Grand Canyon Nature Notes*, 9(9): 355-356. [Artist Gunnar Widforss.]

2010 Gunnar Widforss (1879-1934[)]; painter of the national parks. *In:* Scandinavian Lecture Series [SECTION]. *Nordic Spirit Newsletter* (California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center), 20(1) (Spring): [7]. [Announcement of lecture by C. Allan Carlson.]

2010 Scandinavian Lecture Series; Arizona curator Alan Petersen focuses on Swedish artist. Nordic Spirit Newsletter *(California Lutheran University, Scandinavian American Cultural and Historical Foundation/Scandinavian Center)*, 20(2) (Autumn): 5. [Gunnar Widforss.]

2018 On loan. *Museum Notes* (Museum of Northern Arizona), (Summer/Fall): 5. [Six works of art by Gunnar Widforss loaned to the Ljungberg Museum (Kronberg County Art Museum, Ljungby, Sweden). Item illustrates one piece, "Hopi Point, Grand Canyon".]

Aiken, Bruce

2001 Gunnar Widforss visit. *The Bulletin* (Grand Canyon Pioneers Society), 5(8): 2. [Gunnar Widforss, grand nephew of the artist of the same name.]

Anderson, Antony

1922 Los Angeles. *American Art News*, 21(8) (December 2): 9. ["Water colors by Gunnar Widforss, a young Swede who has been in this country for some years, are on display at the Stendahl. His subjects are from Copenhagen, Tunis, the Grand Canyon, and Catalina Island. He is master of a meticulous style and his drawing is impecable." (ENTIRE NOTE)]

Belknap, Bill, AND Belknap, Frances Spencer

1969 *Gunnar Widforss : painter of the Grand Canyon.* Flagstaff, Arizona: Northland Press, *for* Museum of Northern Arizona, 86 pp. [Also a limited ed. of 100 copies in slipcase with sketch of Widforss by George L. Collins laid in.]

Burris, Roy, Jr.

2001 [Letter about a painting done by Gunnar Widforss for Burris's father.] *The Bulletin* (Grand Canyon Pioneers Society), 5(10): 2.

Burris, Roy E.

1993 [Letter regarding Gunnar Widforss.] *Grand Canyon Pioneers Society, Newsletter*, 4(8): 4.

Cole, Ethel Moore

2010 Brush with greatness. *In:* Letters to the Editor. *Arizona Highways*, 86(10) (October): 4. [Meetings with Gunnar Widforss during Cole's Grand Canyon childhood.]

Fauntleroy, Gussie

2022 Perspective: The wilderness in watercolor. *Western Art and Architecture*, (October/ November):. [Features Gunnar Widforss; includes Grand Canyon.]

Gibson, Arrell Morgan

1983 A visual feast from the Santa Fe Railway Company Collection of Southwestern Art. *In: Santa Fe Collection of Southwestern Art. An exhibition at Gilcrease Museum, Tulsa, Oklahoma, September 26, 1983-November 21, 1983.* (Foreword by Fred A. Myers.) [Tulsa: Gilcrease Museum.] (Copyright 1983, Santa Fe Railway.) [Includes Grand Canyon art by Louis Akin, Oscar E. Berninghaus, Carl Oscar Borg, Elliott Daingerfield, William Robinson Leigh, Thomas Moran, and Gunnar Widforss.]

Jaffe, Matthew [Jaffe, Matt]

2023 The grand master. *Arizona Highways*, 99(1) (January): 38-43. [Grand Canyon artist Gunnar Widforss.] [See also letters from Joy Poe, 99(4) (April): 4, and Anne McKinnon, 99(5) (May): 4.]

Kvamme, Gary Lee

2022 *Gunnar Widforss : watercolor paintings.* [No imprint], 104 pp. (Artworks Only Series, Volume 14.) [An on-demand publication.]

Ljungbergmuseet

2018 *Ljungbergmuseet hösten 2018.* [*transl.* Ljungberg Museum; Autumn 2018.] Ljungby, Sweden: Ljungbergmuseet. [In Swedish.] [Cover and first item promote the exhibit, "Gunnar Widforss—Akvarellmålaren, 16.6-16.9 2018", which features his watercolors of Grand Canyon. (See also http://www.ljungbergmuseet.se/exhibition/gunnar-widforss-vildmarksmalaren-som-forsvann/.)] [See also Sjöberg and Petersen (2018).]

Meyer, Betty Kent [Meyer, Elizabeth Kent]

1993 Gunnar Widforss. *Grand Canyon Pioneers Society, Newsletter*, 4(7): 3-5.

***Northern Arizona's Mountain Living Magazine*, Staff**

2010 Wild for Widforss. *In:* On the Town [SECTION]. *Northern Arizona's Mountain Living Magazine*, (February): 10. [Exhibition of Gunnar Widforss art at Museum of Northern Arizona.]

Petersen, Alan

2012 2012 activities. *The Gunnar Widforss Catalogue Raisonné Project*, [1] (January): [1]. [Asks assistance in locating the original of a painting of the mouth of Bright Angel Creek.]

2012 An interesting find. *The Gunnar Widforss Catalogue Raisonné Project*, [1] (January): [2]. [Hand-colored photographic print of the Watchtower at Desert View, as viewed from below and to its east.]

2013 An unexpected find. *The Gunnar Widforss Catalogue Raisonné Project*, [2] (January): [3]. [Union Pacific postcard depicting Gunnar Widforss and Thomas McKee family at Bright Angel Point. Postcard view was produced from a McKee family photo.]

2013 Gunnar Widforss: The artist and the myths. *In:* Quartaroli, Richard D. (compiler, ed.), *A rendezvous of Grand Canyon historians : ideas, arguments, and first-person accounts : proceedings of the Third Grand Canyon History Symposium, January 2012.* Flagstaff, Arizona: Grand Canyon Historical Society, pp. 245-250.

2014 Other treasures. *The Gunnar Widforss Catalogue Raisonné Project*, [3] (April): [3]. [Selection from Gunnar Widforss's personal scrapbook, a black-and-white photograph annotated, "my first picture of Grand Canyon. Watercolor 14 x 18—1923 [*sic*]." Legend indicates this was in "July 1924 [*sic*] from a location on the North Rim that was later named for him."]

2014 Other news. *The Gunnar Widforss Catalogue Raisonné Project*, [3] (April): [4]. [Includes color reproduction: "*Grand Canyon*, 1924, watercolor on paper, 7 1/4 x 10 inches (18.4 x 25.4 cm). Courtesy private collector. A painting from Gunnar's second season at Grand Canyon, formerly in the collection of Ansell Hall."]

2015 [Introduction.] *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [1]. [Relatives of Gunnar Widforss visit Museum of Northern Arizona and Grand Canyon, including Widforss grave.]

2015 Adventures with Gunnar in Switzerland. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [1]-[3].

2015 A big surprise on eBay! *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [3]-[4]. [Gunnar Widforss' first Grand Canyon painting, "North Rim View" (1923) purchased by friends in Flagstaff.]

2015 Gunnar Widforss visits Grand Canyon. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [4]. [Gunnar Widforss of Åkersberga, grandson of Gunnar's oldest brother, Pelle, and brother of Eva Wendlandt.] [Includes photos of the younger Widforss at Point Sublime and with Bruce Aiken in Flagstaff.]

2015 Gunnar Widforss and the Sands family. *The Gunnar Widforss Catalogue Raisonné Project*, [4] (June): [4]. [Includes note of North Rim and Wylie Way Camp.]

2016 Gunnar's love for trees. *The Gunnar Widforss Catalogue Raisonné Project*, [5] (October): [1]-[2]. [Includes watercolor, "Grand Canyon Rim" (no date indicated), and Gunnar's brief remarks on Grand Canyon Lodge and Wylie Camp.]

2018 Big news worth waiting for—publishing the catalogue. [and] You can help publish the Gunnar Widforss Catalogue Raisonné. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [1].

2018 The Gunnar Widforss Institute at the Museum of Northern Arizona. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [1]-[2].

2018 Summer research trip, 2017. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [2]-[4]. [West Coast U.S.]

2018 Summer 2018—a visit to Sveadahl. *The Gunnar Widforss Catalogue Raisonné Project*, [6]: [4]. [Sveadahl, California.]

2018 The Gunnar Widforss Catalogue Raisonné Project. *In:* Sjöberg, Fredrik, and Petersen, Alan, *Gunnar Widforss : Akvarellmålaren.* Rimforsa, Sweden: Almlöfs Förlag, pp. 53-61. [Item in English.]

2020 Release of the Catalogue Raisonné. *The Gunnar Widforss Catalogue Raisonné Project*, [7]: [1]. [Available online at https://www.gunnarwidforss.org/.]

2020 Grand Canyon centennial. *The Gunnar Widforss Catalogue Raisonné Project*, [7]: [3]-[4].

2021 "Painter of the National Parks," 1925-1927. *The Gunnar Widforss Catalogue Raisonné Project*, [8]: [1]-[4] (entire issue). [An excerpt from a chapter in a "forthcoming monograph on Gunnar Widforss."]

2022 Exciting new catalogue entries! *The Gunnar Widforss Catalogue Raisonné Project*, [9]: [1]. [Includes note and illustration of one painting made "near the Colorado River and Phantom Ranch".]

Rinaldi, Fabrizio

2018 (ED.) *I colori di Gunnar Widforss : a cura di Fabrizio Rinaldi.* [*transl.* The colors of Gunnar Widforss : edited by Fabrizio Rinaldi.] Lerma, Italy: Viandanti delle Nebbie, 20 pp. (Album dei Viandanti.) [In Italian.] ["Questo non è il catalogo di una mostra perché non c'è stata e probabilmente non ci sarà mai nessuna retrospettiva—almeno in Italia—su un artista da noi sconosciuto, che ha trascorso la vita ritraendo nei suoi quadri gli immensi paesaggi americani." (p. 3) (*transl.* This is not the catalog of an exhibition because there has not been and probably never will be any retrospective—at least in Italy—on an artist unknown to us, who spent his life portraying immense American landscapes in his paintings.)]

Sjöberg, Fredrik

2006 *Flyktkonsten.* Nora, Sweden: Nya Doxa, 192 pp. [In Swedish.] [About artist Gunnar Widforss.]

2014 *Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken.* (Paul Berf, translator.) Köln: Bastei Lübbe Taschenbuch, 190 pp. [In German.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2014 *Die Kunst zu fliehen : vom Glück, sich in kleine Dinge zu versenken und große Kontinente zu entdecken.* (Paul Berf, translator.) Berlin: Verlag Galiani, 201 pp. [In German.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2014 *Kunsten at flygte.* København: Hr. Ferdinand, 190 pp. [In Danish.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2016 *The art of flight.* (Peter Graves, translator.) United Kingdom: Particular Press (Penguin Random House UK), 550 pp. [Dust jacket adds: "Accidental journeys with the bestselling author of *The Fly Trap*".] [See "The Art of Flight", pp. 1-254; and see dust jacket illustration. About artist Gunnar Widforss; a translation of *Flyktkonsten* (Sjöberg, 2006). Second work in this volume is "The Raisin King" (pp. 255-550); not pertinent to this bibliography.]

2017 *L'arte della fuga*. (Fulvio Ferrari, translator.) Milano: Iperborea, 187 pp. [In Italian.] [Translation of *Flyktkonsten* (Sjöberg, 2006).]

2018 Den försvunne vildmarksmålaren. *In:* Sjöberg, Fredrik, and Petersen, Alan, *Gunnar Widforss : Akvarellmålaren.* Rimforsa, Sweden: Almlöfs Förlag, pp. 7-25. [In Swedish.]

Sjöberg, Fredrik, AND Petersen, Alan

2018 *Gunnar Widforss : Akvarellmålaren.* [*transl.* Gunnar Widforss : watercolorist.] Rimforsa, Sweden: Almlöfs Förlag, 64 pp. [In Swedish and English.] [Complements, but is not an exhibition catalogue for, the exhibit, "Gunnar Widforss—Akvarellmålaren", at Ljungbergmuseet, Ljungby, Sweden, June 16-September 16, 2018 (see Ljungbergmuseet, 2018).]

Smithsonian Institution, National Gallery of Art

1924 *Catalogue of a collection of water-color paintings of the Grand Canyon of the Colorado, Yellowstone National Park, Yosemite Valley, Zion National Park, Utah National Park, and the Monterey coast of California. Of special interest to the Interior and Agriculture Departments. By Mr. Gunnar Widforss. On view in the central room of the National Gallery, Natural History Building, U.S. National Museum, December 10 to January 10.* Washington, D.C.: U.S. Government Printing Office, 4 pp. [List headed, "Water Colors By Gunnar Widforss"; 72 paintings, listed by title only.]

Stacey, Joseph

1981 Great painters of the Grand Canyon. *Arizona Highways*, 57(4) (April): 28-37. [Reproduces paintings by the following artists: Thomas Moran ("The Chasm of the Colorado" and "Grand Canyon in Mist", oil on canvas); Gunnar Widforss ("Grand Canyon Panorama" and untitled, watercolor); Wilson Hurley ("Bright Angel Point", oil on canvas); Clark Hulings ("Grand Canyon, Bright Angel Trail", oil on canvas); William R. Leigh ("Grand Canyon of the Colorado", oil on canvas).]

Widforss, Gunnar [latter]

2000 eMail exchange with Gunnar Widforss. *The Bulletin* (Grand Canyon Pioneers Society), 4(2): 3. [Initiated by Jeanne Schick. Gunnar Widforss, grand nephew of the Grand Canyon painter Gunnar Widforss.]

2001 Greetings from Gunnar Widforss. *The Bulletin* (Grand Canyon Pioneers Society), 5(8): 3. [Gunnar Widforss, grand nephew of the Grand Canyon painter Gunnar Widforss.]

Wysong, Peggy

1969 No mountain too big for his brush. *Arizonian* (Scottsdale), 17(23) (August 14): cover, 11, 26. [Gunnar Widforss.]

Frederick Ballard Williams

Anonymous

1910 [Thomas Moran party to Grand Canyon.] *In:* Along the Trail [SECTION]. *Santa Fe Employes' Magazine*, 4(12) (November): 89. ["Mr and Mrs. W. H. Simpson are chaperoning a distinguished party of New York artists who have gone in a private car to the Grand Canon. The party consists of Thomas Moran and daughter, Miss Ruth Moran; Mr. and Mrs. Elliott Daingerfield; Mr. and Mrs. DeWitt Parshall; Mr. F. Ballard Williams; Mr. Edward Potthast; G. H. Buek; Mr. and Mrs. Charles Buek, and Mr. and Mrs. Giles Whitney." (ENTIRE ITEM)]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(13) (December 3): 328. ["The following artists, Frank Ballard Williams, DeWitt M. Parshall, Elliott Daingerfield, Edward Potthast, and Thomas Moran, are now at the Grand Canyon of the Colorado painting the scenery of that region on the commission of the American Lithographic Company."]

1910 [Artists at Grand Canyon.] *In:* Art Notes [SECTION]. *Brooklyn Institute of Arts and Sciences, Bulletin*, 5(16) (December 24): 392. ["Thomas Moran, Edward Potthast, DeWitt Parshall, Elliott Daingerfield and F. Ballard Williams, who recently visited the Grand Canyon of the Colorado, have returned from their trip, and, according to the *American Art News*, they 'appear to have had an excursion singularly free from misadventure. They saw the Canyon in all its phases and aspects, in the varied and contrasted coloring of dawn, mid-day and sunset, and even in a snow storm, and the results of their trip and study will doubtless be seen at the coming exhibitions the coming winter and spring.'" (ENTIRE NOTE)]

1911 Pictures of the Canyon. *In:* Exhibitions Now On [SECTION]. *American Art News*, 10(7) (November 25): 2. [Grand Canyon paintings on exhibit at Moulton and Ricketts Galleries, New York.] [See also p. 6, advertisement: "Moulton & Ricketts (New Galleries) 12 West 45th Street New York Exhibition of Paintings of the Grand Canyon of Arizona *by* Thos. Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, Ed. Potthast, Wm. Ritschell, Geo. H. McCord, W. R. Leigh, Luis Mora, Geo. Innes, Jr. November 20th to December 2nd".]

1911 [Galleries of "Messrs. Moulton & Ricketts".] *In:* General Bulletin [SECTION]. *Arts and Decoration*, 2(2) (December): 73. ["This [special exhibition] will comprise the recent work of those five artists (Moran, Daingerfield, Potthast, Parshall and F. Ballard Williams) who became known as 'The Cañon Painters' from their visit together to the great Cañon of the Colorado." (ENTIRE NOTE)]

1912 Recent purchases. *Aesthetics* (Hackley Art Gallery, Muskegon, Michigan), 1(1) (October): 6. [Noted: "'Grand Canyon'—F. Ballard Williams." (ENTIRE NOTE)]

1913 Michigan State Federation of Art. *Aesthetics* (Hackley Art Gallery, Muskegon, Michigan), 2(1) (October): 16-17. [Fall Exhibition. Noted: "De Witt Parshall—Temple of Vishnu, Grand Canyon." and "F. Ballard Williams—Flying Clouds, Grand Canyon." (ENTIRE NOTES)]

1914 Exhibition of American art. *Kalamazoo Normal Record* (Western State Normal School, Kalamazoo, Michigan), 4(8) (May): 311-312. [Kalamazoo Art Association exhibition. Noted: "Fred'k Ballard Williams, 'After the Storm—Grand Canyon,' $2,500." (ENTIRE ITEM)]

1918 National Gallery of Art. *In: Report on the progress and condition of the United States National Museum for the year ending June 30, 1917.* Washington, D.C.: U.S. Government Printing Office, pp. 73-81. [See pp. 78-80, special loan exhibition under the auspices of the National Park Service during January and February, 1917. The exhibition included the following works (lent by the artists except where indicated otherwise): *Howard Russell Butler*: "Sunshine and Shadow in The Grand Canyon, Arizona"; *Elliott Daingerfield*: "Trees on the Rim of The Grand Canyon, Arizona", "From Rim to Rim of The Grand Canyon, Arizona"; *William R. Leigh*: "Grand Canyon", lent by Snedecor and Co.; *Thomas Moran*: "In the Grand Canyon of the Colorado", lent by the National Gallery of Art, "Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *De Witt Parshall*: "The Hermit Creek Canyon, The Grand Canyon", lent by the Worcester Art Museum, "Isis Peak, The Grand Canyon", lent by the Syracuse Museum of Fine Arts, "Granite Gorge, The Grand Canyon", lent by the Toledo Museum of Art; *Sheldon Parsons*: "Morning in the Canyon"; *F. C. Peyraud*: "Afternoon in The Grand Canyon"; *Edward H. Potthast*: "The Chasm", "Bright Angel Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway; *William Ritschel*: "Awakening of The Grand Canyon of Arizona"; *Birger Sandzen*: "Sunset in the Grand Canyon"; *Walter Ufer*: "Indian Gardens"; *F. Ballard Williams*: "Grand View, The Grand Canyon of Arizona on the Santa Fe", lent by the Atchison, Topeka and Santa Fe Railway.]

2005 Five artists at the Grand Canyon. *In:* Taking the Off-Ramp [SECTION]. *Arizona Highways*, 81(1) (January): 5. [Thomas Moran, DeWitt Parshall, Elliott Daingerfield, Frederick Williams, Edward Potthast.]

American Federation of Arts

1914 *American Art Annual. Volume XI.* New York: American Federation of Arts. [See p. 170, Hackley Gallery of Art, Muskegon: "Some of the more important paintings acquired during 1912-1914 are: . . . 'Grand Canyon,' by Ballard Williams . . . ."; and in the section, "Paintings Sold at Auction, 1912-1913": p. 446, George H. McCord (1840-1909), American artist: "[purchaser and price] Rubino–90. Grand Canyon, Arizona (20x30)–[asking] 80".]

Art Institute of Chicago

1913 *Painters of the Far West : first annual exhibition, February 27 to March 16, 1913.* Chicago: Art Institute of Chicago, [14] pp. [Introductory note, p. [2], indicates that "the Grand Cañon", with other locales, "are fields comparatively untouched" artistically. See p. [5], Elliott Daingerfield, "From rim to rim" (illustrated); p. [8], Thomas Moran, "Zoroaster Peak, Grand Cañon" (illustrated); p. [9], De Witt Parshall, "Temple of Vishnu, Grand Cañon" (illustrated) and "The great abyss"; p. [14], Frederick Ballard Williams, "Flying clouds, Grand Cañon" and "After the storm, Grand Cañon" (illustrated).]

Britton, James P.

1913 Painters of the Far West. *In:* With the Dealers [SECTION]. *American Art News*, 12(11) (December 20): 4. [Exhibition at Macbeth by the Society of Men Who Paint the Far West, including two by Frederick Ballard Williams, "Bright Angel Trail" and "Afternoon Light".]

City Art Museum of St. Louis

1913 *Special exhibition catalogue. City Art Museum of St. Louis. A group of paintings of the Far West by American artists. Opening Sunday, February 2, 1913.* St. Louis, Missouri: City Art Museum, [20] pp. [including wraps]. (*City Art Museum of St. Louis, Special Exhibition Catalogue, Series 1913, No. 3.*) [Includes: Elliott Daingerfield, "From Rim to Rim" (illustrated); Thomas Moran, "Zoroaster Peak, Grand Canon" (illustrated); DeWitt Parshall, "Temple of Vishnu, Grand Canon" (illustrated); Frederick Ballard Williams, "Flying Clouds, Grand Canon" (not illustrated) and "After the Storm, Grand Canon" (illustrated).]

Detroit Museum of Art

1912 *Catalogue of paintings of the Grand Canyon of Arizona by well known American artists : January 21st to February 6th 1912.* [Detroit]: Detroit Museum of Art, 4 pp. [including wraps]. [Works are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield (2 paintings), George Inness, Jr. (1), W. R. Leigh (1), George McCord (1), Thomas Moran (3), F. Luis Mora (1), Parshall DeWitt (2), Edward H. Potthast (3), William Ritschell (2), F. Ballard Williams (2). Not illustrated.]

1916 *Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, [6] pp. [Exhibition list includes six paintings of Grand Canyon: By Thomas Moran, "Mist in the Cañon"; by DeWitt Parshall, "Sunset", "From the Rim", and "Hermit Creek Cañon"; and by Frederick Ballard Williams, "The Prospector, Grand Cañon" and "Afternoon, Grand Cañon". Not illustrated. "Society of Men Who Paint the Far West", a methodological school of art.]

Glasier, Jessie C.

1918 Cleveland. *American Art News*, 16(14) (January 12): 6. ["A display of colorful canvases by the 'Society of Men Who Paint the Far West' is now on at the museum. There are three interpretations

of the Grand Canyon: F. Ballard Williams's 'Afternoon'; E. H. Polltrast's 'Rising Mists', and De Witt Parshall's 'Great Abyss'." (ENTIRE NOTE)]

The John Herron Art Institute

1911 *Exhibition of paintings of the Grand Canyon of Arizona by well-known American artists : The John Herron Art Institute, Indianapolis, Indiana, December the eighth to the twenty-sixth nineteen hundred eleven.* [No separate imprint], 4 pp. [including wraps]. [Works (some at that time loaned from other collections) are the result of the December 1910 trip by Thomas Moran, Elliott Daingerfield, F. Ballard Williams, DeWitt Parshall, and Edward Potthast under the patronage of the Santa Fe Railway; to which are added a few paintings by others. Elliott Daingerfield ("Twin Cathedrals", "The Lifting Veil"), George Inness, Jr. ("Grand View, Grand Canyon"), W. R. Leigh ("From El Tovar, Grand Canyon"), George McCord ("After the Storm, Grand Canyon (Pastel)"), Thomas Moran ("The Titan of Chasms", "Grand Canyon", "Grand Canyon"), F. Luis Mora ("On the Rim of the Grand Canyon"), Parshall DeWitt ("The Granite Gorge", "Abyss of Shadows"), Edward H. Potthast ("On the Rim of the Grand Canyon", "Bright Angel, Grand Canyon", "Deepening Shadows"), William Ritschell ("The Hour of Mystery", "Near O'Neill Point, Grand Canyon"), F. Ballard Williams ("Grand View, Grand Canyon", "Morning, Grand View").] [The same exhibit was presented also at the Detroit Museum of Art (1912).]

Parshall, DeWitt

1916 Society of Men Who Paint for Far West [*sic*]. *In: Exhibition of paintings by Men Who Paint the Far West : twelve American artists and Sandor Landeau.* [Detroit]: Detroit Museum of Art, p. [1]. [Begins with note, "Thomas Moran, Elliott Daingerfield, Edward Potthast, F. Ballard Williams, and DeWitt Parshall were invited by the Santa Fe R. R., with their wives, in Nov., 1910, to visit the Grand Canyon." Exhibition list includes six paintings of Grand Canyon by Thomas Moran, DeWitt Parshall, and Frederick Ballard Williams. Men Who Paint the Far West.]

Pattison, James William

1910 Some artists represent, some interpret nature. *Fine Arts Journal*, 23(6) (December): 351-366. [See p. 366, remarks on Grand Canyon as portrayed by Elliott Daingerfield, De Witt Parshall, F. Ballard Williams, Edward Potthast, and Thomas Moran. No illustrations of Grand Canyon work.]

Stevens, Nina Spalding

1911 A pilgrimage to the artist's paradise. *Fine Arts Journal*, 24(2) (February): 105-113. [The contents page for the February issue misprints the volume number as 25.] [This was the trip on which five prominent artists were the guests of the Santa Fe Railway. Includes several photographs of some of them at the Grand Canyon.] [Thomas Moran, Elliott Daingerfield, Frederick Ballard Williams, DeWitt Parshall and Edward Potthast.]

NO DATE *Souvenir of a journey to the Grand Canyon of Arizona, the artist's paradise : a story of a pilgrimage from New York City made by five artists and their friends, November, Nineteen Hundred and Ten. Written by Mrs. Nina Spalding Stevens.* Chicago: Print of the Fine Arts Journal Press, paginated 105-117. [Apparently an offprint of Stevens (1911), with addition(?).]

The Toledo Museum of Art

1912 *The Toledo Museum of Art : catalogue : May 1912 : catalogue permanent collection.* Toledo, Ohio: Toledo Museum of Art, 44 pp. [See "Exhibition of Paintings of the Grand Canyon of Arizona by a Group of contemporary American Painters" (pp. 26-28); introductory paragraph, p. 26; listings as follows: Elliott Daingerfield ("'Twin Cathedral.' Lent by the Atchsion [*sic*], Topeka & Santa Fe Railway. 'The Lifting Veil.'"); Bertha Menzler Dresser ("Silvery Mists, Grand Canyon."); George Inness, Jr. ("'Grand View, Grand Canyon.' Lent by Mr. Wm. H. Simpson, Chicago."); George

McCord ("'After the Storm, Grand Canyon.' Pastel. Lent by Mr. Wm. H. Simpson, Chicago."); Thomas Moran ("'The Titan of Chasms, Grand Canyon.' 'Grand Canyon.' Lent by Mr. S. C. Scotten, Chicago. 'Grand Canyon.' Lent by Mr. Chas. Allis, Milwaukee."); DeWitt Parshall ("Lifting Clouds." "The Granite Gorge." "Abyss of Shadows."); Edward H. Potthast ("'On the Rim of the Grand Canyon.' 'Bright Angel, Grand Canyon.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway. 'Deepening Shadows.'"); Wm. Ritschell ("The Hour of Mystery." "Near O'Neill Point, Grand Canyon."); J. H. Sharp ("The Canyon from Grand View." "Bright Angel Creek, Grand Canyon, on a gray day."); F. Ballard Williams ("Grand View, Grand Canyon." "'Morning, Grand View.' Lent by the Atchson [*sic*], Topeka & Santa Fe Railway."; W. R. Leigh ("From El Tovar, Grand Canyon.").]

Gordon Williams

Williams, Gordon

2013 Blacksmith on a Bike—Gordon Williams. *The Anvil's Horn* (Arizona Artist Blacksmith Association), (161) (March): 7. [Begins, "I'm excited about my upcoming adventure, 'Blacksmith on a Bike.' My friend Mike Allen and I will be riding our bikes from Fairbanks, Alaska to the railing we made on the South rim [*sic*] of the Grand Canyon, unsupported." (ENTIRE NOTE)] [*NOTE*: Regarding the ornamental railing, which was installed in 2010 at the Mather Point Amphitheater, see more information with Anonymous (2019, "The Guild of Metalsmiths 42nd Fall Conference").] [See also Valerie Ostenak (2019).]

Julie Williams

Williams, Julie

2017 Wonder. *The Noise* (Clarkdale, Arizona), (190) (tunc deinde édition) (June): cover [legend on p. 5. [Watercolor of Grand Canyon scene on South Rim.]

Mary Williams

Williams, Mary

1993 Looking upstream from So. Canyon. *The News* (Grand Canyon River Guides), 6(2) (Summer): 3. [South Canyon.] [Sketch.]

1993 Blacktail. *The News* (Grand Canyon River Guides), 6(2) (Summer): 4. [Sketch.]

1993 Horizontal Falls, Clear Creek. *The News* (Grand Canyon River Guides), 6(2) (Summer): 27. [Sketch.]

1994 Boatman working I. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, opposite table of contents.

1994 Looking upstream from South Canyon. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 4.

1994 Columbine. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 51.

1994 Boatman working II. *In:* Sadler, Christa (ed.), *There's this river : Grand Canyon boatman stories*. Flagstaff, Arizona: Red Lake Books, p. 95.

2006 Looking upstream from South Canyon. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. ii (frontispiece).

2006 Boatman working I. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. vi.

2006 Boatman working II. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 100.

2006 Still life with frogs. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 108.

2006 Now where did I put that? *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 134.

2006 Boatman working III. *In:* Sadler, Christa (ed.), *There's this river . . . : Grand Canyon boatman stories.* Flagstaff, Arizona: This Earth Press, 2nd ed., p. 195.

Jim Willoughby

Willoughby, Jim

1996 [Cartoon about Grand Canyon.] *Arizona Highways*, 72(5) (May): 48.

Susan Wilson

Wilson, Susan

1996 Day 2. North Canyon. *Boatman's Quarterly Review*, 9(3): 6. [Sketch.]

1996 Day 3. Lunch; South Canyon; downstream. *Boatman's Quarterly Review*, 9(3): 10. [Sketch.]

1996 Day 8. The patio at Deer Creek. *Boatman's Quarterly Review*, 9(3): 23. [Sketch.]

1996 Day 6. 1-10 mile; looking upstream. *Boatman's Quarterly Review*, 9(3): 24. [Sketch.]

Suze Woolf

Woolf, Suze

2014 [Watercolors.] *Boatman's Quarterly Review*, 27(2) (Summer): 19, 45. ["Blacktail", p. 19; "Upper Stone Creek", p. 45.]

Theodore Wores

Edward Eberstadt and Sons [firm]

1954 *Catalogue 134. Americana. A collection of original historical sources notably on California and the Far West and including material on the South, the Middle West, Alaska, Hawaii, Canada, Mexico,*

South America and the West Indies. Books, manuscripts and paintings offered for sale by Edward Eberstadt and Sons, 888 Madison Avenue, at 72nd Street, New York 21, N.Y. [New York: Edward Eberstadt and Sons], 111+ pp. [See painting by Theodore Wores, "The Lands of Mystery: Grand Canyon of Arizona" (1915), pp. 33 (illustrated), 56.]

Loraine Yeatts

Radebaugh, Ray

1992 Building a waterfall. *American Rock Garden Society, Bulletin*, 50(1) (Winter): 21-40. [See pp. 37-38, three color photos by Loraine Yeatts: "*Mimulus cardinalis*, Deer Creek Falls, Grand Canyon National Park, Arizona", and "Waterfall on Deer Creek, with *Adiantum capillaris-veneris*".] [Interpretive sculpture for rock gardens, employing living plants.]

Yoshida Hiroshi
吉田博

Handel-Bajema, Ramona

2012 *Art across borders: Japanese artists in the United States, 1895-1955.* Doctoral dissertation, Columbia University, 288 pp. [See in Chapter 5, "Sojourning Artists Return to Japan": "Yoshida Hiroshi and the Japanese Market for Woodblocks" (pp. 155-161); brief remarks on Yoshida's Grand Canyon work (pp. 158-159).]

Yoshida, Hiroshi [吉田博]

1987 吉田博全木版画集 [Yoshida Hiroshi zen mokuhangashū]. *The complete woodblock prints of Yoshida Hiroshi.* (小倉忠夫 [Ogura Tadao], ed.) Tōkyō: 阿部出版 [Abe shuppan] [Abe Publishing], 203 pp. [In Japanese and English.] [Includes [no. 11] "グランドキャニオンGrand Canyon" (1925), from Yoshida's United States series.] [*NOTE*: Original production of print about 50; identified and signed in Japanese and English.]

1991 The Grand Canyon. *In: Patagonia® mail order : Spring 1991.* Bozeman, Montana: Patagonia Mail Order, Inc., wrap-around cover. ("Four wood-block prints by Hiroshi Yoshida have been selected as cover images for our four Spring '91 catalog versions. This one is entitled *The Grand Canyon*.") [In color.]

1996 吉田博全木版画集 [Yoshida Hiroshi zen mokuhangashū]. *The complete woodblock prints of Yoshida Hiroshi.* (小倉忠夫 [Ogura Tadao], ed.) Tōkyō: 阿部出版 [Abe shuppan] [Abe Publishing], 2nd ed., 203 pp. [In Japanese and English.] [Includes "グランドキャニオンGrand Canyon" (1925), from Yoshida's United States series.] [*NOTE*: Original production of print about 50; identified and signed in Japanese and English.]

Zhen Lian Quan

Zhen, Lian Quan

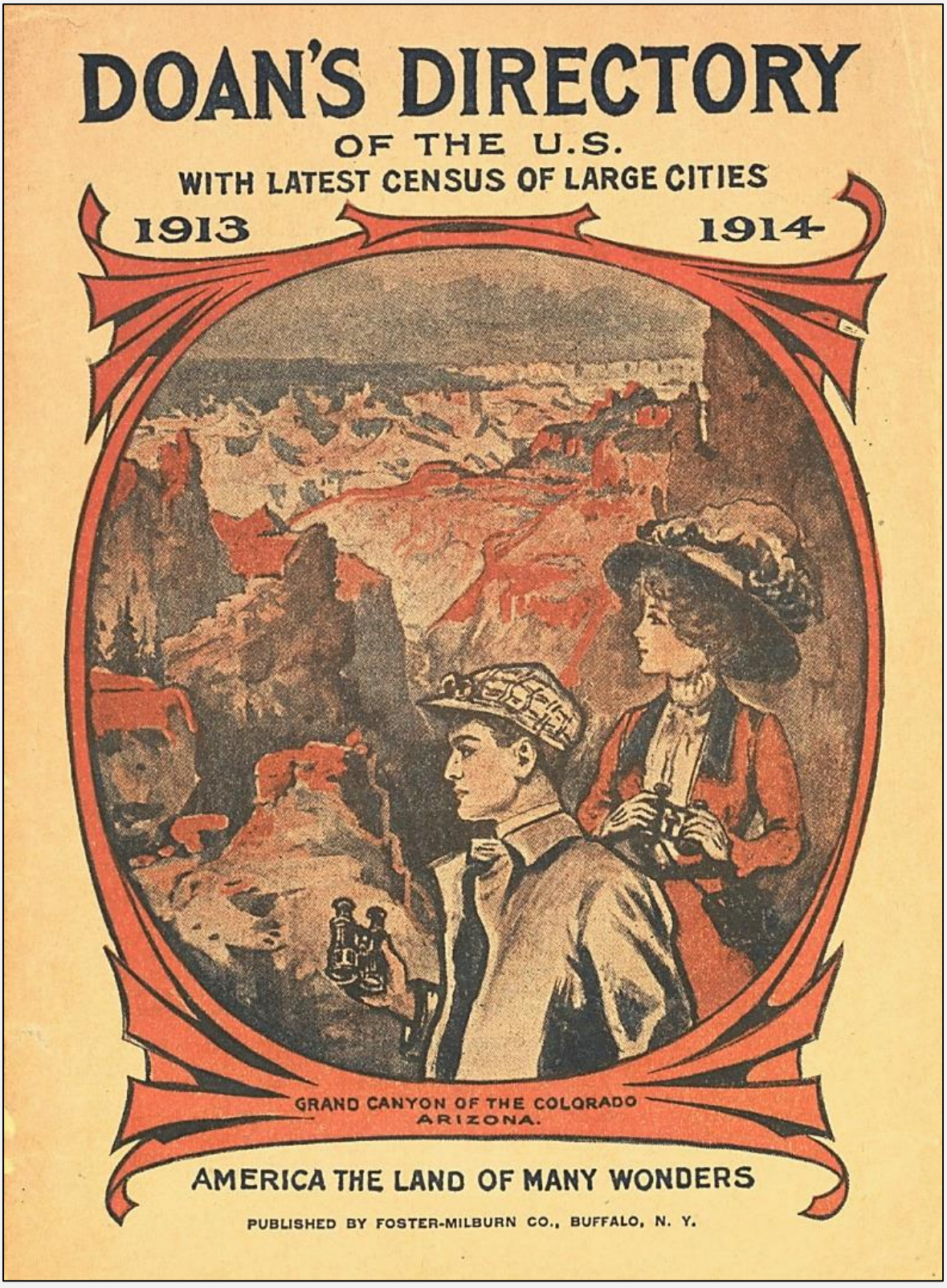
2013 *Chinese landscape painting : techniques for watercolor.* Cincinnati, Ohio: North Light Books, 127 [128] pp. [Cover depicts "The Lookout" (*i.e.*, Lookout Studio) at Grand Canyon, which appears in the section, "Planning a Chinese vs. Western Painting", p. 47, where the locale is erroneously cited

only as "North Rim of the Grand Canyon". See also p. 52, in the section, "Techniques for Varying the Composition", which shows (without name) Moran Point, South Rim.]

Joey Zunie

Zunie, Joey

2011 Artist statement. *In:* Enote, Jim, and McLerran, Jennifer (eds.), *A:shiwi A:wan ulohnanne / The Zuni world.* [Zuni, New Mexico]: A:shiwi A:wan Museum and Heritage Center; and [Flagstaff, Arizona]: Museum of Northern Arizona, pp. 40-45. [Includes reproduction of the following painting pertinent to this bibliography: "Lava Falls, Opposite Three Springs, and Hematite Mine, 2010. Acrylic on canvas, 36 × 48 in." (pp. 42-43).]



Artist unknown. **(The directory has no Grand Canyon content.)**

Raven's Perch Media Colophon

The perched-raven colophon of Raven's Perch Media recalls this bird's habit of gathering and caching objects. Details are from "Camp – Colorado Plateau" by Heinrich Balduin Möllhausen; lithograph by J. J. Young after original artwork by Möllhausen. (Joseph C. Ives, *Report Upon the Colorado River of the West, Explored in 1857 and 1858,* U.S. Government Printing Office, Washington, 1861, [Part I] General Report, Plate VII.) The complete plate is shown below.

The scene depicts a wintry camp south of the Grand Canyon just southwest of the place where several members of the party descended into Cataract Creek (Havasu Canyon). Möllhausen sketched and described the scene on April 10, 1858, while he was perched in a nearby tree. He noted (in translation here), "a couple of ravens croaked morosely on the bare branches of a dried-up fir tree as they waited impatiently for our departure, so that they could scout around the abandoned camp site for fat morsels." (Translated from Balduin Möllhausen, *Reisen in die Felsengebirge Nord-Amerikas bis zum Hoch-Plateau von Neu-Mexico*, Hermann Costenoble, Leipzig, 1861.) His original watercolor painting is now in the Amon Carter Museum of American Art (see https://www.cartermuseum.org/collection/character-high-table-lands-1988146).